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AUTHOR	Jeffri, Joan; Greenblatt, Robert
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ABSTRACT

This 1970-1990 trend report focuses on four visual arts occupations: painters; sculptors; craft artists; and artist printmakers. Areas of employment, earnings, and geographic distribution are examined. Data are drawn from the U.S. Census, surveys conducted by the Research Center for Arts and Culture at Columbia University (New York), surveys by other researchers, research monographs, and a study commissioned by the Australia Council (Australia). Variables affecting the study include questions of occupation versus career; professional versus amateur status; geographic attitude; art as a core activity; artist focus; education; and resources. Statistical analysis, given in tables, differentiates by gender and looks at age, population and participation by artist occupation, education, employment, unemployment, and income. Background information on artists surveyed from Boston (Massachusetts) and New York (New York) artists is described. Appendices providing the wording of the questionnaire and the methodology of the research are included. Contains a 10-page bibliography of research about artists. (NP)

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ARTISTS WHO WORK WITH THEIR HANDS: PAINTERS, SCULPTORS, CRAFT ARTISTS AND ARTIST PRINTMAKERS
A TREND REPORT, 1970-1990

By Joan Jeffri and Robert Greenblatt

August, 1994

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Artists Who Work with Their Hands:
Painters, Sculptors, Craft Artists and Artist Printmakers
A Trend Report, 1970-1990

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I.

BACKGROUND

This report examines trends in the visual arts occupations of painters, sculptors, craft artists and artist printmakers--all of whom currently occupy one category of the United States Census—from 1970 to 1990 in the areas of employment, earnings and geographic distribution. In addition to information from the U. S. Census and related research monographs, information will be targeted from:

- artist population surveys conducted by the Research Center for Arts and Culture at Columbia University;
- artist population surveys conducted by other researchers, including one commissioned by the New England Foundation for the Arts and a longitudinal study conducted by psychologists from the University of Chicago;
- an artist population study commissioned by The Australia Council.

There are both limitations and advantages to all the above data sets, but we believe, that—taken together—this inquiry can provide a broader profile of visual artists in the United States than has been possible before.

Perhaps a basic limitation of all these surveys is their regard of arts occupations as comparable to other trades and professions. Sociologist Judith Adler summarizes this:

> A study of the job market experience of professional plumbers does not need to be overly concerned with distinguishing its population from people who fix washers in their spare time with uncertain competence. A study of artists in a society in which occupational membership is (fortunately) not defined or restricted by a guild, an academy, or a state system of licensing can neither comfortably ignore problems of occupational definition nor resolve them.[1]

Accepting, then, an imperfect definition of occupations for artists, there are various limitations and advantages of the data used as a basis of this analysis.

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[1] Judith Adler, "Artists Job Market Experiences," *Journal of Arts Management and Law*, 13:3 (1983), pp. 177-182.

Data From the United States Census

Limitations

Multi-Categories

Those who have a particular interest in visual artists will acknowledge immediately that the combination of artist types in one category not only groups together very different kinds of creators, but each individual group interacts very differently with the profit and nonprofit marketplaces. Their commonality lies in the fact that they all work with their hands. Lumping together artists whose work can appear in multiples with artists who work in singular objects distorts the information we might gather on earnings (money made from a single object, a limited edition, or a series of multiples), hours worked (time required to produce one painting, one sculpture, one craft work or the original for what will become a series of prints, glass goblets), and even geographic distribution (access to equipment from suitable studio space to foundries and kilns). [For a discussion of how these categories have changed over time, see pp. I-4 and I-5]

Multi-Jobs

Artists included in the census are asked to describe their chief occupation during the previous week and are cited under a single occupation. These are two facets of the same dilemma, since it is well known that artists often hold two or more jobs simultaneously. While the "reference week" may limit the artist's census occupation according to the job he spent the most hours earning money from (i.e., taxi driving),there is no provision for his "artist occupation" to be cited. Finally, the broadness of census categories, along with the factors mentioned above, tends to hide certain subtleties. (What about multi-media artists, for example?) This kind of information becomes more difficult to find useful when agencies like the National Endowment for the Arts seem to have understood these very differences for funding purposes, using many discrete categories which represent a broad variety of artists.

Multi-Art Forms

A problem not addressed by the census or most other artist surveys is the fact that some artists work in more than one art form. For some, in fact, it is the process of being an artist that attracts them to pursue art with a number of resulting scenarios, including: (a) they pursue a number of art forms until they find the one that best suits their mode of expression; (b) they work for a period of time in one art form and their work evolves into expression through a different art form; (c) they combine art forms in their work sometimes getting labeled as multi-media artists and sometimes as hyphenates—painter-craftsperson, dancer-photographer, etc. Taken together with the multi-job and multi-career situations mentioned above, it becomes clear that accurate "artist categories" can be extremely complex.

How Do Artists Get Placed in Categories in the (1990) United States Census?

The census asks six basic questions about current or most recent job activity with instructions to describe the person's "chief job activity or business last week." If the person had more than a single job, he is instructed to describe the one at which he worked the most hours. If the person had no job last week, he should refer to his last job or business since 1985. (See Appendix A.) The six questions center on:

Industry or Employer—employer, kind of business (2 questions)

Occupation—kind of work, most important activities

Organizational sector question--private nonprofit, government, self-employed, working without pay. While both industry and occupation titles undergo changes from one decennial census to the next, the basic way artists (and others) get fitted into a category is by answering the requisite six questions, and census bureau employees deciding into which category they fit based on a classification listing. An additional difficulty in making comparisons from one decade to the next and also within decades, is the other systems used to classify workers and/or survey them. These include:

The Current Population Survey (CPS), a monthly survey of 57,000 households which began in 1950 which covers those cases where one or more members of a household self-identified as artists. Limitations: On a monthly basis by individual artist-category, the numbers are too small, so that 12-month annual figures are used but must still be used with great caution.

Equal Employment Opportunities File (EEO), gathered for employment equity needs, is particularly good for geographical distinctions.

Bureau of Labor Statistics surveys people each month regarding unemployment. One month each year, for the last several years, some questions have been added to their surveys regarding multiple jobs. It is our understanding that since January 1994, these questions will be asked on a monthly basis. It should be noted that, as long as a person has worked one hour during the survey reference week, in any job, he is considered employed and not included in the unemployment rate. For visual artists, the whole concept of "employment" has other problems not addressed by BLS surveys. This is discussed more fully in Chapter II.[2]

There are a few major discrepancies which should be pointed out, in addition to the ones mentioned elsewhere in this report:

- Artists are classified in the census under Managerial and Professional Specialty Occupations with a subset of Writers, Artists, Entertainers and Athletes: Under this are finer categories of architects, designers, etc., some of which "combine" artist types--actors and directors, for example. (See Multi-Categories above.)
- Through the decades, even within this category, at least one occupation has gone through a major revision according to the census: before 1980 there was no category defining "craft artists" so we do not know where craftspeople were identified. Since 1980, the craft artist is part

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[2] *Professional Workers and Unions: A Reference Manual*, (Washington DC: Department of Professional Employees AFL-CIO, 1993) p. 24.

of our multi-category. However, within the finer census categories (just as examples),there are no categories for:

Fiber Artist
Weaver
Goldsmith, Silversmith
Leatherworker
Papermaker
Bookbinder

Calligraphers appear in the 1990 census category "Artists, Performers, and Related Workers, Not Elsewhere Classified," but are not counted in the census figures which report craft artists.

- Before 1970 many of the artists in the multi-category we are analyzing in this report were classified under Artists and Art Teachers. In 1970 the category became Painters and Sculptors. Starting in 1980 the category became Painters, Sculptors, Craft Artists and Artist Printmakers.

- Job titles under the census category "Painters and Sculptors" include, in artist occupations of the 1980 census, cardpainters, music autographers and tattoo artists.

- In the 1980 Standard Occupational Classification Manual under the larger classification "Fabricators, Assemblers and Hand Working Occupations" the following were listed:

Hand Sewing Occupations (Embroiderers?)
Hand Painting, Coating, and Decorating Occupations
Miscellaneous Hand Working Occupations

Also in this Manual there are separate numbered listings for Bookbinders and Cabinet Makers. Clearly, not everyone who fits into one of these categories would claim he is an artist, but some would.

Longitudinal Data

Although this report focuses, at least in the census analysis, on trend data, it must be noted that the census provides cross-sectional data. The long form of the census questionnaire targets a sample at two points in time of 16% of the population and the census does not purport to provide a longitudinal database. This provides even more reason to use discrete surveys for an additional view of artists. A limitation, then, of both the census and discrete surveys, is the lack of a longitudinal database. This might be an important problem for the National Endowment for the Arts to address, possibly by trying to create its own longitudinal database of artists.

Multi-Careers

Another reality which has been overlooked in the study of occupations in general, which also applies to the arts, is the multiple career phenomenon. With people living longer, being exposed to more opportunities for training and education, some are likely to have more than one career during their lifetimes. While we can measure growth and decline in numbers of artists by occupation, these measures tell us nothing about whether this occupation is one of a series of careers, whether these are consecutive or simultaneous, or what influence earnings and employment have on these occupations' growth or decline. Statistical changes that are "driven by individual decisions, not by birthrates" have not been articulated or examined.[3] So the "trends" on artists put forward here, using the census data, must be considered as best guesses in terms of blanketing the universe, first, of residents and second, of artists.

Advantages

There are certain advantages to using census data, perhaps the first of which is that it is a national stage on which artists can be considered serious players. There are other distinct advantages: (1) There is a large database available which is relatively good for comparison. (e.g. 1990 census included 1,671,277 artists.) These data also allow for comparison with other non-artist occupations surveyed by the census. (2) The census database is the most comprehensive available. (3) Central tendencies—the census can give us a firm hold on the central tendencies of a large number of artists which can give us a broad general picture of the census' artist population. (4) How many artists? Acknowledging the above limitations, the census can provide an answer to this question which is used time and again by policy makers, funders and arts groups, particularly in times of scarce resources.

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[3] Brann J. Wry. "The Artist's Condition: Comment and Discussion," in C. Richard Swaim (ed.), *The Modern Muse: The Support and Condition of Artists* (New York: ACA Books, 1989), pp. 55-63. This comment was made by George Koch.

Other Data

The limitations of working solely with census data can be mitigated by carefully integrating results from other discrete artist surveys with one important caveat: the assumption that the census data and the data represented in the other discrete surveys represent comparable universes, that each is a reflection of the same world through different lenses. Therefore, while the census is more comprehensive, the discrete surveys are more detailed in artist-specific areas, and the broader, coarser categories of the census can suggest stratification using the discrete surveys' more refined categories. Some are more attitudinally based than the census, a factor which some economists are beginning to acknowledge as important when studying economic data on artists. Although not part of the investigators' agenda in most cases, these other data may provide a forum for artists to advocate for themselves. Finally, these data can indicate areas for further research.

Focus Areas

Focus on the 1980s

Our focus with non-U.S. census data, in the United States, will be the decade of the 1980s. First, we have several discrete surveys which cover different geographic locations during this decade that will serve to complement and broaden the discussion from U.S. census data. Second, it is generally acknowledged that by 1980, public funding at the federal and state levels had been solidified into a workable system, a source of support that has been increasingly important to artists in visual arts occupations. Third, the 1980s provided us with the "art boom" as it is described by journalists, a time during which prices for contemporary visual art (which began to escalate somewhat wildly in the 1960s)reached an economic peak in the marketplace. And fourth, the visual arts provided a catalyst, through controversy over work by artists Robert Mapplethorpe and Andres Serrano, among many others, for a broad-based public discussion of the role, function and support of art.

Discrete surveys

We will be using three surveys conducted by the Research Center for Arts and Culture at Columbia University.

1. A 1986 survey, THE ARTIST'S WORK-RELATED, HUMAN AND SOCIAL SERVICES QUESTIONNAIRE, surveying the fellowship applicants to the New York Foundation for the Arts with a focus on visual artists categories in New York City.
2. The 1988 INFORMATION ON ARTISTS survey, both in aggregate for visual artists in the ten locations covered in the survey, and, in particular for visual artists in New York and Boston.
3. The 1991 ARTISTS TRAINING AND CAREER PROJECT surveys on painters and craftspeople(since information is often based on the previous year, we felt that 1990 would be a good way to round off the end of the 1980s.)

In addition, we will be using the survey conducted by Gregory Wassall and Neil Alper for the New England Foundation for the Arts between 1980 and 1982, with a special focus on Boston.

International Data

On an international level, we will be highlighting the area of education with data from a survey collected in 1987 by C. David Throsby for the The Australia Council on which some comparative work has already been done. (See Bibliography: Jeffri, Joan and Throsby, David).

Additional Material

A complete literature search on information about visual artists was done for this study and a bibliography is included for future work. In particular, fields like sociology, economics and psychology were combed for relevant writings. Throughout this text references are made to appropriate sources which broaden or deepen this investigation. One study in particular needs special mention since it is the only truly longitudinal study done of fine artists in this country.

In 1963 two psychologists from the University of Chicago, Mihaly Csikszentmihalyi and Jacob W.Getzels, undertook a study which tested, interviewed and observed at work almost three hundred students at the School of the Art Institute of Chicago. Their study of juniors and seniors, all fine arts majors intending a career in the fine arts, resulted in many papers and a book, *The Creative Vision* (New York: John Wiley & Sons, 1976). The purpose of their study "was to find out the extent to which various cognitive abilities...,perceptual abilities, values, and personality characteristics are involved in the making of art that is thought to be creative."[4]

In 1980 these scholars were able to locate 250 of the original sample of 281, and administer the first truly longitudinal study. 208 or 74% responded. This second study 18 years later, focused on "the vicissitudes of creativity in art" and was also a "study of young people moving into adulthood."[5] It produced an unpublished report in 1984, *Talent and Achievement*, which provides important insights into the very areas we are tracking in this report—income, employment and geographical differences, as well as many other areas. Where relevant, this information has been included in this text.

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[4] Mihaly Csikszentmihalyi, Jacob W. Getzels and Stephen P. Kahn, *Talent and Achievement* (Chicago, 1984) an unpublished report, p. 1.
[5] Ibid. p. 10.

CHALLENGES

Occupation vs. Career

A few more distinctions should be pointed out at the outset of this analysis. While the census has some strengths in isolating artists as occupations, for artists, their occupations may be different from their careers. Even accepting our imperfect definition of artists' occupations, for some artists the ideas of "occupation" and "career" are not the way they choose to identify themselves. (Indeed, some painters interviewed for a Research Center for Arts and Culture project said that in their early painting days in the 1950s 'career' was not part of their professional vocabulary; they simply "were painters.") Since census and most other surveys at some point ask artists to "self-identify" either their occupation, their career, or both, this creates difficulties for identifying the targeted population.

Professional vs. Amateur

In addition to definitions of artists there is the question of who is a "professional artist." Since professionalism is viewed by many in terms which are based on economic measures--money earned, hours worked, and/or affiliation with a professionalizing auspice, many artists may be eliminated. And, since there is disagreement in the art world itself as to what constitutes a professional artist, a distorted picture may emerge. Finally, analyses based on who is a professional artist raise the question of who are "amateur artists," who are also producers of art.

As a study commissioned by the Calouste Gulbenkian Foundation in early 1970s in Great Britain attested, "art is not a formally 'closed' profession," so the "composition and character of the profession of the fine artist" is rooted in an 'open' system.[6] This system provides an interesting background for study, but it is one where standard entry measures do not exist. There is no formal Academy to accredit the artist, no equivalent to the attorney's bar exam to certify him.

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[6] Calouste Gulbenkian Foundation, *The Economic Situation of the Visual Artist* (London: Gulbenkian Foundation, 1985), pp.22-23.

Although some would argue that the formal education system has tried to provide this through university degrees of fine arts, this is not a universally accepted standard for being an artist.

Geographic attitudes

One of the problems in measuring artists' occupations in geographic terms is the "big city' bias of many, including many artists, in the art world. This may be different for different art forms, but in most of the arts the centers of artist activity against which artists are always comparing themselves (whether this means the need to get to or reject them) are New York and Los Angeles. For the visual artists we are addressing here, the primary locus seems to be New York.

The tension about this reality was reflected in a 1992 article in the *New Art Examiner* by Montana painter Karen Kitchel:

> The most widespread assumption in the U.S. art world is that if you're not in New York, you're nowhere. The implication is that everything else is the hinterlands, the boonies, or provinces. ...To simplify the tremendous amount of activity going on outside of New York City...is a transparent attempt to minimize any accurate sense of the creative depth, diversity, or market in the United States. ...Whether above board or under the table, standards obsessed with regional hierarchy betray a lack of aesthetic focus and miss the point. They're out of date and fail to reflect this age of travel and instant information, as well as artists' diverse living and working arrangements.[7]

In an application by Arts Midwest to the National Endowment for the Arts in 1987, the "location argument" emerged in a different way:

> Visual artists choosing to live in the Midwest have fewer opportunities for encouragement, recognition, and financial support. ...There has been a migration of artists away from the Midwest. A study of artists published in March 1987 by the National Endowment for the Arts indicates that our region of the country has lost more artists than any other region over the five-year period researched...Arts Midwest believes that artists do not have to live in New York to succeed in their profession;although that city may boast an active artistic climate, it should not be the only place for artists to successfully create and market their works.[8]

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[7] Karen Kitchel, "Speakeasy." *New Art Examiner*, Summer 1992, pp. 13-15.

[8] C. Lynn Cowan, "The Artists' Condition from the Regional Perspective," in C. Richard Swaim (ed.), *The Modern Muse: The Support and Condition of Artists* (New York: ACA Books, 1989), pp. 33-45.

Some interesting data supplement these opinions. In their previously mentioned landmark longitudinal study of fine artists who studied at the School of the Art Institute of Chicago in 1963, which was followed up in 1981, one-fourth of the former students stayed in Chicago, 17% lived in Chicago suburbs, and another 18% lived in the Midwest.[9] Only half the artists who lived in New York in 1981 were fully involved in art, and at least "one third had given up on the practice of art entirely. In fact," say the study's authors, "moving to New York is clearly an either-or proposition: those living there are either fully committed or quit; very few remain only partly committed to art."[10]

In its 1988 study of 10,000 artists in ten locations across the U.S. called INFORMATION ON ARTISTS, the Research Center for Arts and Culture at Columbia University found that, of 4,146 responses, 61% of the painters and 58% of the craftspeople received art-related training in the city or region where they currently reside.[11] It should be noted that the artists in the Chicago study, in 1981, were approximately in their late 30s, which is near the mean age (39) and the median age (37) for all artists in the 1988 IOA study.

Art as a Core Activity

Howard Becker describes some of society's attitudes towards the artist which complicate economic analyses:

> Participants in the making of artworks, and members of society generally, regard some of the activities necessary to the production of a form of art as 'artistic,' requiring the special gifts or sensibility of an artist. They further regard those activities as the core activities of art, necessary to make the work art rather than (in the case of objects), an industrial product, a craft item, or a natural object. The remaining activities seem to them a matter of craft, business acumen, or some ability less rare, less characteristic of art, less necessary to the work's success, less worthy of respect. They define the people who perform these other activities as (to borrow a military term) support personnel, reserving the title of 'artist' for those who perform the core activities. [12]

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[9] Mihaly Csikszentmihalyi, Jacob W. Getzels and Stephen P. Kahn, *Talent and Achievement* (Chicago, 1984) an unpublished report, p. 44.

[10] Ibid. pp. 44-45.

[11] Joan Jeffri, (ed.) *Information on Artists* (New York: Research Center for Arts and Culture/Columbia University, 1989.)

[12] Howard Becker, *Artworlds*. (Los Angeles: University of California Press, 1982),pp. 16-17.

Becker goes on to describe the change in status of that 'core activity' we call art and how it changes over time, painting once being regarded as skilled work and then elevated to more special status during the Renaissance, craft activities being redefined as art.

In the artist categories with which we are dealing, these elements are central, for they help to contextualize the artist in relation to the social and economic realities of his time.

Artist Focus

Another descriptor which may help us to understand the data analyses which follow is the demarcation between artists who are "creator oriented" with a focus on the process and creation of the work itself, and those who are "consumer oriented." This is not an attempt to judge either the artists or their art, but to point out that the former state "translates economically into limited audiences and low wages."[13]

While the "starving artist" descriptor has frequently been used to describe fine artists (a theory refuted by Randall Filer), research in psychology has put the economic motivation of such artists in perspective by suggesting that some fine artists may operate according to intrinsic rather than extrinsic activity.[14] Deci and Porac defined this kind of activity as "that which enable the individual to be more competent and self-determining without being motivated by an external reward."[15]

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[13] Mary Jean Ryan, *In Quiet Desperation: Professional Strategies of the Aspiring Fine Artist* (UCLA, 1985) unpublished dissertation, p.11.

[14] Randall K. Filer, "The 'Starving Artist'—Myth or Reality? Earnings of Artists in the United States," *Journal of Political Economy*, vol. 94, February 1986, pp. 56-75.

[15] Joanna H. Stohs, "Young Adult Predictors and Midlife Outcomes of Male Fine Arts Careers," *The Career Development Quarterly*, March 1990, Vol. 38, pp.213-229. Paraphrasing Deci, E. and Porac, J. (1978) Cognitive evaluation theory and the study of human development. In M.R. Lepper & D. Greene (eds.) *The Hidden Costs of Reward: New Perspectives in the Psychology of Human Motivation* (New York: Wiley)pp. 140-176.

Stated more simply, intrinsic motivation is defined by Joanna Stohs by stating that the fine artist:

> engages in art work for reasons such as satisfaction, intellectual growth, or emotional or psychological goals (self-fulfillment or gratification). There are no references to things outside the self (e.g. income or evaluations by others). The activity is sought because it increases competence or self-determination or provides inner rewards or personal challenges.[16]

While Stohs' small sample of fine artists, taken from Csikszentmihalyi and Getzels' study, does not claim to be representative, the above is part of a larger discussion: perhaps economic success is not of primary importance to the artists themselves, or at least to certain kinds of "fine artists." If this is true, then measurement of trends in income and employment for these artists may be relevant for comparison with other professions, even other artist professions, but it may not necessarily provide an accurate representation of the artists.

Another view is held by Randall Filer who notes that the census defines a person's occupation by "hours not earnings." Moreover, the wording of the question suggests "hours involved in the profession, not paid for."[17] Filer deepens the confusion by pointing out the difficulty in "analyzing activities that simultaneously make a positive contribution to utility and income." In other words, what some call an occupation is simultaneously undertaken by others for fun and recreation.[18] This brings us back to the topic of professional versus amateur with clear implications for allocation of resources through public policy.

Context: Education and Resources

It would be unwise to view this report without acknowledging the enormous changes in opportunities for education and formal training for visual artists in the country, and the growth of public funding. BFA and MFA Programs in Fine Arts, targeted to all the artist specialties we are covering here, were well underway by the end of the sixties when our analysis begins. By the late

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[16] Joanne H. Stohs, "Intrinsic Motivation and Sustained Art Activity Among Male Fine and Applied Artists," *Creativity Research Journal*, 1992, Vol. 5, p. 247.

[17] Randall Filer, "Labor Market Earnings, of American Artists in 1980" (Washington DC: National Endowment for the Arts, 1988)p.8.

[18] Ibid. p. 5.

1980s, a Directory of the National Schools of Art and Design listed 164 of them.[19] By the 1960s state arts agencies multiplied to include every state and U.S. territory, the National Endowment for the Arts was created, and community and local arts agencies began strengthening their force; by the 1970s new programs targeting unthought-of constituencies were added to funding agencies (like the Expansion Arts Program in the NEA); by the 1980s, individual agencies in the forefront of funding individual artists (like the New York Foundation for the Arts) joined together to form a seven-state consortium and applied for and received a challenge grant from the NEA; by the 1990s, the central pegs around which arguments of freedom of expression, censorship, and the relationship between the government and artists swirled were individual visual artists.

To bring these data into the realm of the contemporary, the resources that have developed for individual artists—in the form of grants, arts service organizations, commissions, cooperative and commercial galleries, to name a few—have changed artists' relationship to their own development, their careers and their support systems. Indeed, artists are always a product of their own times. Many would agree, for example, that the education of artists (as well as others) after World War II through the G.I. Bill became a turning point in the formal higher education of visual artists. The development of the nonprofit sector on a broad scale after 1950, but especially after 1970, provided a series of opportunities for visual artists in the form of cooperative galleries and artists spaces which allowed artists many more venues to show, if not always to sell, their work. The creation of organizations of *pro bono* attorneys, like Volunteer Lawyers of the Arts, in many states saw an increase in informing visual artists about their rights, including copyright, and new laws appeared in a handful of states trying to approach the kinds of moral rights legislation so prevalent in many European countries. These developments, and many more, continue to have an effect on tidy subjects like employment, earnings and geography.

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[19] Joan Jeffri, (ed.) *The Craftsperson Speaks: Artists in Varied Median Discuss Their Craft* (Westport: Greenwood Press, 1990), xxxc.

Other United States Data

The inclusion in this report of discrete surveys which serve to complement and question the U.S. census findings have a number of common characteristics. First, they all represent findings from artists in the decade of the 1980s. Second, they all relied on the cooperation of the arts institution community to provide their investigators with lists of artists' names. This is both an advantage and a limitation for, while a profile of people who are considered artists can certainly be constructed from the responses, the lists cannot be said to be comprehensive or fully representative of the artist community. Artists who do not join institutions, apply for funding, or use service organizations are not represented, for example, and we have no quantitative information on what other characteristics correlate with these.

Finally, the studies that are included here seek to give some insight into the national as well as the local picture of artists since these are studies which targeted (1) a state population of 14 categories of artists in the mid-1980s (The Artist's Work-Related, Human and Social Services Questionnaire) from which we have examined respondents in New York City; (2) a regional population of all kinds of artists at the start of the 1980s (Artists and Jobs Questionnaire) from which we have examined respondents in Boston; (3) a ten-site study, again of all kinds of artists in the late 1980s, from which we have examined results from all ten sites and from New York and Boston; and (4) a national study of two particular kinds of artists, both germane to this report—painters and craftspeople. Thus, we have included discrete studies which represent the decade of the 1980s.

For purposes of at least rough comparison with the U.S. census, we have analyzed painters, sculptors and craftspeople together as one category (artist printmakers were impossible to identify according to the definitional categories of the surveys) for three of the four studies. The fourth, The Artists Training and Career Project, was conducted with the purpose of providing in-depth results for specific kinds of artists; therefore, in this case, results were analyzed for one national study of painters and another of craftspeople.

Discrete Surveys from the Research Center for Arts and Culture, Columbia University, New York

The Artist's Work-Related, Human and Social Services Questionnaire (1986)

In 1986 the Research Center for Arts and Culture (RCAC) used a random sample of nine hundred 1985-86 Fellowship applicants to the New York Foundation for the Arts (NYFA). The nine hundred artists were randomly selected from a total statewide population of 5,635 applicants to NYFA's 1986 Artists' Fellowship Program. The RCAC administered the same questionnaire in three separate rounds of three hundred artists each in March, June and September of 1986. In October a random sample of fifty artists was sent the questionnaire as a control group. The major reason for this methodology was to ascertain if fellowship applicants responded differently before, during and after the fellowship application process, since this was a universe of artists applying for money, and, in fact, there was a significant decrease in the response rate from March 1986 (before fellowships were announced) and the subsequent two rounds (after fellowships were announced).

The nine hundred artists surveyed represented fourteen artistic disciplines; they were surveyed in three separate rounds, but the information has been aggregated here. The total response was 561 artists or 62%. Of these, 163 represent artists in the painting, sculpture and crafts categories in New York City.

Information on Artists (1988)

In 1988 the RCAC conducted a survey of 9,870 artists in ten locations in the United States: Boston, Cape Cod, Chicago, Dallas, Los Angeles, Minneapolis/St. Paul, New York City, Philadelphia, San Francisco, and western Massachusetts. Artists were located with the help of local, regional and national organizations, and the overall response rate was 4,146 or 42%. Although the sample was a random one, we cannot say with perfect certainty that it was representative of the artist population, since one of the problems of artist definition is the universe from which the sample is drawn. Nevertheless, we feel confident that this information provides a parallel portrait to that portrayed by the U.S. census.

For this report, we will focus on painters, sculptors and craftspeople who, when asked their major field of concentration, gave painting/drawing, sculpture or crafts as their first, second or third choice.

The Artists Training and Career Project (1990-91)

In 1990 and 1991, the RCAC conducted surveys of 4,000 crafts people and 2,000 painters. Although the thrust of the surveys was training and career development, certain basic information found in all RCAC surveys appears here.

In the craft survey, from a national sample provided by local, regional and national agencies, 41,705 names were obtained. 1,366 of the names came from local sources, 5,907 came from regional ones, and 34,517 from national ones. By craft media, the original sample broke down this way:

General:	21,928
By Media:	
Clay	2,617
Fibers	1,936
Glass	2,000
Leather	21
Metals	5,500
Paper	650
Wood	7,000
Total	41,705

After these 41,705 names were merged and purged to avoid duplicates, a random sample of 4,195 craftspeople were chosen. After further adjustments, (e.g. when we were provided with names of institutions or firms instead of individuals, these had to be deleted) 3,942 questionnaires were mailed in 1990. The response rate was 33% representing 1,301 crafts people. Since, there is no source that can give the universe of craft media, or the percentages of people in each craft field, the aggregate percentages which merge all craft media together may not be representative, although some preliminary investigations indicate that clay, fiber and glass may be represented at a slightly lower rate in our survey and metals, woods and "other" (paper, leather, mixed media) at a slightly higher rate in our survey.

In the painters survey, after the 20,035 names submitted to use by local, regional and national sources in both the profit and nonprofit sectors, we arrived at a total list of 18,329 names, broken down as follows:

Local	568
Regional	15,023
National	2,738
Total:	18,329

A random sample of 2,000 painters was chosen from this list and surveys were mailed in 1991. The response was 48% (960 painters) with 2% arriving after the data entry period, so 46% (920 painters) was the number used for reporting.

Artists and Jobs Questionnaire

In 1980 and 1981 the New England Foundation for the Arts commissioned a survey of 17,653 artists by Neil Alper, Paula McCabe and Gregory Wassall. Artists were selected through obtaining a variety of lists from organizations and resources in the field, including libraries, artists' organizations, training schools and artists directories. 3,096 artists in six New England states (17%) responded.

For this report, we have selected Massachusetts, where the questionnaire was administered in 1981, thus gathering information from 1980. In Massachusetts, 8,000 questionnaires were sent, with a response rate of 1,281 (16%). Of this response, we have data for 291 painters, sculptors and craftspeople from greater metropolitan Boston, about one-fourth of the total respondents for Massachusetts.

While this sample is small in number, it is nevertheless interesting to compare these findings with those of the RCAC in its Information on Artists data on Boston. The surveys are, of course, seven years apart and they do not necessarily survey the same universe, but the decade of the 1980s was a unique one in terms of the visual arts, and the information on Boston and New York can begin to give us a set of insights that, when placed alongside both the decennial census data, can deepen our understanding of the visual arts in America. Future investigation using CPS data will provide more specific comparisons.

Data from Other Countries

Data from Australia

In 1988, David Throsby and Devon Mills conducted an economic study of artists in all art forms for The Australia Council. Painters who responded to this study have been compared at least once to the painters responding to the RCAC's Artists in Training and Career Project (Jeffri, J. and Throsby, D., "Professionalism and the Visual Artist," *European Journal of Cultural Policy*, I:1, Spring 1994.). Future research should be undertaken to compare the census data from both the U.S. and Australia and the data from the Throsby and RCAC discrete surveys.

The major differences in methodology between the Throsby and RCAC surveys are:

1. While organizational lists were used to obtain names in both surveys, the Australian survey used a screening question to judge if artists were "practicing professional artists": artists were eligible for inclusion ONLY if they had achieved some professional recognition in the last 3-5 years, specified as professionally published or exhibited, had a professional engagement as a performer, been involved in creating a substantial body of work as a professional artist, had undertaken full-time training as an artist, or had received a grant to work as an artist. The RCAC intentionally kept the pool of artists as broad as possible, surveying, for example, artists from associations of woodworkers and watercolor societies as well as those from commercial galleries.

2. Data were collected in the Australian survey by personal interview, with the survey taking approximately 40 minutes to complete. The RCAC survey was a mail survey which included the initial mailing and a reminder card sent 10 days later. It took approximately the same time to complete.

3. In the Australian survey, questions about income and expenditure were kept separate from the main survey, and respondents were give the options of replying on the spot, or filling this section out later and returning it by post.

4. The financial section of the Australian survey included a series of questions about The Australia Council. Although relationships to government funding are different among artists in both countries, this portion of the questionnaire clearly signaled the involvement of government in the Australian survey.

II.

UNITED STATES CENSUS DATA, 1970-1990

The Decennial Census of Population has looked at the characteristics of the U.S. population as a whole and has provided a regular source from which to compare trends over time. This research monograph looks at one occupation category of visual artists, which combines painters, sculptors, craft artists and artist printmakers, from 1970-1990. How specific census job titles are arrived at is described in the preceding text as are changes in definition in this particular category and the accompanying tables provide the actual census trends in employment and earnings, education and geographic trends by age and gender.

From 1970 to 1990, the U.S. population experienced substantial growth. In 1970 there were 139,203,000 adults age 16 and older, and by 1990 that number had reached 189,686,000 a growth of 73%. The experienced civilian labor force (i.e. working or recently working adults) grew from 79,802,000 in 1970 to 122,473,000 in 1990, a growth of 65%.

The number of women in the labor force increased dramatically from 72,819,000 in 1970 to 99,803,000 in 1990, an average of 73% over the 20 years, while the number of working men barely kept up with the increase in the adult male population, going from 66,385,000 in 1970 to 92,026,000 in 1990, an average annual growth of 72%.

When looking at labor force participation patterns by gender and age (Table **II.2**), the most dramatic declines among males were among men of retirement age (65 and older—13%) but even more so among men in the 55-64 age range—15%, perhaps reflecting early retirement choices. Other age categories for men showed only small increases or declines.

Women, on the other hand, experienced sizable increases at all ages except for very slight increases and decreases over age 55. Between 25 and 44 these increases were over 25% (Table **II.2**). As professionals (Table **II.1**), by 1990 women seem to have out distanced men with 8,942,000, up from 6,027,000 in 1980, as compared to 7,706,000 male professionals in 1990 and 6,248,000 in 1980 with increases between 1980 and 1990 at 48% for women, 19% for men as compared to 35% fro women and 22% for men between 1970 and 1980.

The number of professional specialty workers doubled between 1970 and 1990, from 8,822,000 to 16,648,000, with females increasing at a faster rate than males in both decades. Between 1970 and 1990 the total artists population more than doubled, from 720,000 to 1,671,000. (Table **II.1**). While the male artist population almost doubled (a rise of 46%) from 499, 000 in 1970 to 931,000 in 1990, the female artist population tripled from 221,000 in 1970 to 675,000 in 1990.

For painters, craft artists, by 1990, women accounted for 56% of painters/craft artists (Table **II.4**) compared to their percentages among all artists, up 7% from 1970 to 1980 and another 3% from 1980 to 1990 (Table **II.4**). Even though the growth rate of female workers slowed after 1980, from 1970 to 1980 there was over 7% point rate of growth for women artists. For male painters/craft-artists rate of growth decreased 64% in 1970 to 52% in 1980 and decreased to 44% in 1990. (Table **II.4**)

In 1970, painters/craft artists totaled 102,600. In 1980, painters/craft-artists totaled 151, 360—14% of all artists; by 1990 painters/craft-artists totaled 191,160 (Beresford's figure is 212,762)—13% of all artists, the second largest of all artist occupations, representing .174% of the total labor force. Women painters/craft artists' numbers made dramatic increases after the 1950s as the two-earning family became more and more commonplace in America, and increased sharply between 1980 and 1990, from 72,920 to 107,920 a rise of 34% (Table **II.4**).

Geographic Trends

According to Deirdre Gauqin[1], between 1980 and 1985, 41% of the population changed their place of residence.

In 1970, 74% of the male experienced civilian labor force resided in urban areas, a rate which stayed at 74% in 1980. For women, in 1970, 79% were urban residents and in 1980, 78%. (**Table II.6**).

In terms of professional specialty occupations, patterns were similar; by 1980, 82% of male professionals (compared to 74% of all male workers) and 80% of female professionals (compared to 78% of all female workers) resided in urban areas. Unfortunately, the statistics in this area for 1990 are too unreliable to include here due to a change in urban/rural distinctions by the census. We cite the following figures on artists and painters/craft artists with caution.

When the numbers concentrate on artists, we find 86% of male artists and 85% of female artists as urban residents in 1980. By 1990, 78% of male artists and 72% of female artists are urban residents. (Table **II.6**).

Painters and craft artists resided in high proportions in urban areas between 1970 and 1990, but male painters and craft artists went from 90% in 1970 to 86% in 1980 to 80% in 1990. By 1980 this was the most marked decline in urban dwellers for any group of artists, harking back to Karen Kitchel's comments in chapter I.

Proportions of urban dwellers among women painters and craft artists also declined from 86% in 1970 to 85% in 1980 to 76% in 1990, bringing up the age-old argument of whether artists need to work in the same location as their work is sold.

For the experienced civilian labor force the Midwest continued to attract population (up 21% in 1980 and 38% in 1990) and population in the South declined by 17% in 1990. (Table **II.7**)

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[1] Gaquin, Deirdre, Constance Citro. *Artists in the Workforce, 1950 to 1985*. Research Division of the National Endowment for the Arts, Washington DC. p. III-2.

The general population shifts were also true of both the male and female labor force: after W.W.II male workers moved from the Northeast and Midwest United States to the South and West, but by 1990 the Midwest and West rose to 34% and 20% respectively for both men and women. (Table **II.8**)

Male professionals showed trends similar to all male workers, although the distribution by region differed with larger percentages of residents in the South. Male professionals in the Northeast showed a similar proportionate decline and in the South a larger proportionate increase than all male workers.

Female professionals had similar trends too, with the total female labor force, however, by 1990 women professionals were more prevalent in the Northeast when compared with the total female workforce, and more likely to reside in the South, and less likely than male professionals to reside in the West.

For artists, by 1990 males had highest proportions residing in the West; females had highest proportions residing in the South. Male artists had increases in the West, up to 30%, and male painters and craft artists had also much greater increases in the West, up to 28%, than the general labor force. (Table **II.8**).

Male painters and craft artists had highest proportions residing in the West; their most substantial decrease was in the Northwest. Female painters and craft artists had highest proportions residing in the South and for female painters and craft artists the most substantial decrease was in the Northeast.

Age

Between 1970 and 1990 clear patterns emerge that result from the entrance of the baby boom into the labor force, and decline in the labor force participation by male workers possibly due to their choosing early retirement and the longer tenure of females in the labor force.

The median age for male workers declined from 40-41 in 1970 to 36 in 1980 and rose to 37 in 1990.(Table **II.3**). Male professionals' median age remained at 38-39 from 1970 to 1980, then rose to 40 in 1990.

Male artists were similar in 1990 to all male workers with their median age dropping from 37-38 in 1970 to 34 in 1980 and rising to 37 in 1990. Male artists were younger on average than their counterparts in the labor force.

Male painters and crafts artists had higher median ages than the general labor force in 1990, but were closer to male professionals, moving from a median age of 39 in 1970, to 36 in 1980 and 40 in 1990.

The largest age group for male workers was the 25-34 year olds with 29% of all male workers. For male professionals, it was the 35-44 year olds with 31%. For all artists the largest age group for males was 25-34 year olds with 31%, and for male painters and craft artists, the 35-44 year old group was largest, with 29%. (Table **II.5**)

The median age for female workers declined from 39-40 in 1970 to 35 in 1980 and rose to 36 in 1990. (Table **II.3**) Female professionals' median age declined from 37-38 in 1970 to 35 in 1980 and rose to 39 in 1990.

Female artists were similar 1990 to all female workers with their median age dropping from 37-38 in 1970 to 33 in 1980 and rising to 37 in 1990. Female artists were younger on average than their counterparts in the labor force.

The largest age group for female workers was also the 25-34 year olds with 28% of all female workers. For female professionals, it was the 35-44 year olds with 34%. For all artists the largest age group for females was 25-34 year olds at 32%, and for female painters and craft artists, like males, it was the 35-44 year old group that was largest with 31%. (Table **II.5**)

Female painters and craft artists had also had higher median ages than the general labor force in 1990, and were close to female professionals, moving from a median age of 35 in 1970, to 33 in 1980 and 39 in 1990.

Trend data for age patterns is particularly difficult to assess with confidence for a number of reasons including the definitional changes of artist categories, the relatively small sample size of each occupation group and many of the challenges presented in Chapter I.

Education

One of the most interesting areas to focus on among all workers, male and female, professional specialty workers and artists is education. The post-W.W.II availability of education in general, and for artists in particular, raised the educational profile of many Americans.

By 1991, 37% of male workers had completed high school and 16% had a college degree (Table **II.9**) Female workers showed similar patterns with 42% having completed high school and 15% with a college degree.

However, professionals consistently exceeded educational attainment levels of the general workforce, with much higher percentage point increases in proportions with college degrees. By 1990, 5% of male professionals had completed high school and 76% had a college degree; 8% of female professionals had completed high school and 66% had a college degree.

For artists, although their educational levels were higher than the general work force, they were below all professionals and showed smaller percentage point increase in proportions with college degrees.

In 1990, 40% of male artists had completed 4 or more years of college compared with 76% of male professionals. 40% of female artists had completed 4 or more years of college compared with 66% of female professionals.

For male painters and craft artists, by 1990 37% had 4 or more years of college, for female painters and craft-artists 43% had 4 or more years of college. The statistics on education suffer from a change in the wording of the census questions and should be viewed with some caution. (See Appendix C.)

This area is one in which discrete studies of painters and craft artists (to be looked at in the following chapter) provide a very different profile.

Employment and Earnings

Deirdre Gauquin has succinctly summarized a number of striking trends characterizing patterns of employment and earnings after W.W.II. These are:

- Men workers experienced a decline in self-employment and corresponding increases in the proportions working for private employers and also government;
- Women workers were also increasingly attracted to public sector employment;
- More and more workers, particularly among women, were employed year-round;
- Earnings rose strongly from 1950 to 1970—after adjusting for inflation, the median earnings for men increased 75 percent and for women by 43 percent:
- After 1970, real earnings adjusted for inflation declined sharply, particularly among women;
- Despite advances in employment and earnings of women, their median earnings remained less than half the median earnings for men throughout this period.[2]

While the male and female employment profile in the labor force as a whole has become more similar in the last 2 decades, in 1970 73% of males and 75% of females worked for private firms; 12% males and 5% females were self-employed. 1980 found 76% of males and 75% of females working for private firms, and 9% and 4% self-employed—by 1990, 78% of males and 77% of females were working for private firms and 9% of males and 5% of females were self-employed. (Table **II-11**)

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[2] ibid, p V-1.

Male and female professionals, however, differ greatly from the above, male professionals being more likely to work for the government, women professionals showing strong private-sector participation. In 1970, 58% of male professionals and 44% of female professionals were in private firms, 30% of males and 51% of females in government, and 12% and 4% self-employed. 1980 found 55% of males and 44% of females working for private firms, and 12% and 4% self-employed—by 1990, 57% of males and 53% of females were working for private firms and 16% of males and 6% of females were self-employed.

Artists differ greatly from both of these profiles. (Table **II.12**) In 1970, 67% of male artists and 69% of female artists worked in private firms, 10% of males artists and 8% of female artists worked in government, and 23% of males and 21% of females were self-employed. In 1980, self-employment was on the rise, with 60% of male artists and 65% of female artists working for private firms, 7% of both male and female artists working for government, and 32% male and 28% female artists self-employed. Self-employment continued to be high for artists in 1990, with 62% of male artists and 64% of female artists working for private firms, 5% of both males and females working for the government, and 33% of male artists and 31% of female artists (a slight increase since 1980) self-employed.

Painters and craft artists differ even more, with still higher percentages of self employment. In 1970, 62% of male painters and craft artists and 58% of female painters and craft artists worked for private firms, 7% of males and 8% of females worked for government, and 32% of males and 34% of females were self-employed. In 1980, 48% of both male and females painters and craft artists worked for private firms, 7% of both males and females worked for government, and 45% of males and 42% of females were self-employed. By 1990, 48% of male painters and craft artists and 45% of female painters and craft artists worked for private firms, 5% of males and 4% of females worked for the government, and 47% of males and 49% of females were self-employed.

In terms of unemployment according to census definitions, unemployment declined for both male and female painters and craft artists from 1980 to 1990 after a rise from 1970 to 1980. (Table **II.13**)

For all male workers unemployment rose almost 2% between 1970 and 1990, while for female workers unemployment rose less than 1%. (Table **II.12**) For professionals, both males' and females' unemployment declined less than 1%. For artists, male artists' unemployment declined by almost 2% from 1970 to 1990, while female artists' unemployment declined by a full 2%. For male painters/ craft artists unemployment growth was less than 1%, but for female painters/craft artists unemployment growth between 1970 and 1990 declined by less than 1%.

The area of employment and its year-round measurement is problematic when applied to artists; but even more so when it comes to painters and craft artists since the nature of employment is 1) often not attached to a single employer; 2) not always characterized as "employment"—the sale of a painting is not employment; 3) not always measurable by the standards of full-time and part-time work the census uses (many artists are literally always working); 4) not often eligible for unemployment benefits. (Whether an artist works the requisite number of weeks to be eligible for unemployment can generally not be verified by an "employer"—an artist's gallery is not his employer in this sense; a crafts person's sales booth at a craft fair is not his "employer.") Clearly the artist may be self-employed, but he also may not. He may, for example, earn most of his income teaching, and may declare his art income as "other," whereby it becomes impossible through the census to ascertain his 'income' or 'earnings' from 'art')

That females earn less than males in all sectors is obvious throughout the 1970-1990 period. (Tables **II.14, II.15**). Male painters' and craft artists' median incomes fall below the medians for the total labor force and professionals. Female painters and craft artists' median earnings are either close to or above those of the total female work force.

While the median income for males almost doubled between 1970 and 1980 for the total work force and professionals, from $7,620 to $14,422 for the total work force and from $10,617 to $19,918 for male professionals, for male artists the median grew from $8,768 to $14,219. And for male painters and craft artists the median income grew from $8,893 in 1970 to $12,684 in 1980. By 1990, median income for males in the total work force was $21,522, for professionals $36,942, for artists $21,600, and for painters and craft artists, $18,187. (Table **II.14**)

Female painters and craft artists were more like both professionals and the total work force between 1970 and 1980. For the total work force, the median was $3,646 in 1970 and $7,237 in 1980. For professionals, the median was $6,030 in 1970 and $11,172 in 1980. For artists, the median was $3,637 in 1970 and $6,712 in 1980, for painters and craft artists , the median was $3,682 in 1970 and $6,612 in 1980.

Between 1980 and 1990 median income for female professionals more than doubled, and for female painters and craft artists, it more than tripled. For the total work force, the median income was $12,150 for women, but for female professionals it was $23,113, for artists it was $11,096, and for female painters and craft artists it was $22,041. (Table **II.14**)

The description that follows represents those workers who worked between 50 and 52 weeks per year. (Table **II.15**)

The median income from males roughly doubled between 1970 and 1980 for both the total work force and professionals, from $8,529 to $17,107 for the total work force and from $11,456 to $22,226 for male professionals. For artists the median income almost tripled from $9,550 in 1970 to $27,961 in 1980. And for male painters and craft artists the median income grew more slowly from $9,672 in 1970 to $15,112 in 1980. By 1990, median income for males in the total work force for 50-52 weeks was $27,768, for professionals $41,000, for artists $31,124, and for painters and craft artists $24,320.

Female painters and craft artists were more like males in relation to each other. For the total female work force for 50-52 weeks the median was $4,719 in 1970 and $10,124 in 1980. For professionals, the median was $6,881 in 1970 and $13,801 in 1980. For artists, the median was $4,152 in 1970 and $17,328 in 1980 (a four-fold increase), and for painters and craft artists, the median was $5,347 in 1970 and $9,344 in 1980.

Between 1980 and 1990 female median income for professionals and for painters and craft artists more than doubled. By 1990, median income for females in the total work force for 50-52 weeks was $19,822; for female professionals, $29,181; for female artists, $20,825; and for female painters and craft artists $18,762.

Full-year male painters and craft artists' median earnings exceeded that of their part-year colleagues, but full-year female painters and craft artists' median income did not.

So that in 1990, what we see is a larger proportion of women as painters, sculptors, craft artists and artist printmakers, with fewer living in urban areas. They have a higher median income than all artists and the general labor force but are closer in median age to professionals. For both males and females, their level of education, according to the census, seems to be holding steady or rising slightly, and more and more of them are self-employed, with percentages much higher than other kinds of artists. The median income for male painters and craft artists grew more slowly than for the total male work force, male professionals and female painters and craft artists, whose median income more than tripled since 1980. Finally, using a set of figures that should be scrutinized further, we seem to find that part-year female painters and craft artists earned more than their full-year counterparts.

III.

OTHER DATA

Discrete Surveys, United States

Both an asset and a liability in the three studies that follow conducted by the Research Center for Arts and Culture is the search for an understanding of what artists do which is closer to their own perception than the census. The introduction to this report reminds us that artists' major sources of income may not be the same as their primary work. In order to complement the strict census definitions of occupations, the following three surveys asked, in addition to questions about which occupation provided the artist's major income and number of hours worked, questions about:

- the occupation that is primary to the respondent
- the occupation that is most important to the respondent
- the major area of concentration
- if the respondent considers him/herself to be a professional artist

In the three RCAC surveys, 93% of the respondents to *The Artist's Work-Related, Human and Social Services Questionnaire* consider themselves professional artists; in *Information on Artists*, 89% consider themselves professional artists; in the *Artists Training and Career Project*, 91% of the painters and 86% of the craftspeople consider themselves professional artists.

Since a major motivation for these studies was to look at other-than-census-based information and methodologies, the RCAC's findings should provide areas for further investigation. In the section following this one, some preliminary comparisons are made with U.S. Census data, to begin to frame those areas.

The fourth study, *the Artists and Jobs Questionnaire*, commissioned by the New England Foundation on the Arts and done by Wassall, Alper and McCabe, is based on more traditional census-based definitions.

The Artist's Work-Related, Human and Social Services Questionnaire (1986)

Of the 163 respondents, 86% claimed artist as the "occupation that is primary" to them. The drawback in this questionnaire is that it asked respondents to identify their major area of concentration, the occupation that is "primary" to them, and the occupation(s) from which they earn their major income. The major area of concentration is listed as painting, sculpture and crafts in this case but, since 86% of these respondents claimed the occupation that is primary to them is "artist" and since there are relatively small numbers to begin with, we must view these findings with caution.

Since this was a pilot study for the Research Center for Arts and Culture, two of its contributions were a broadening the base of investigation to a larger geographic area, and the realization that studies which isolated particular types of artists would allow for a much more specific investigation.

Age and Gender

The mean age for these artists was 38(standard deviation 9.969); and the median 36. Half were male and half were female.

Education

11% of these artists had some college. 23% had at least 4 years of college and 63% had some graduate education. 29.1% of males and 16.1% of females had 4 years of college; 55.6% of males and 69.5% of females had some graduate education.

Income

25% of these artists earned $500 or less from their art and 12% earned over $20,000 from their art in 1985. 28.6% males and 21.4% females earned $0-500, 26.8% males and 24.9% females earned between $501 and $3,000. 18.8% males and 21.5% females earned between $3,001 and $7,000, 3.6% males and 10.7% females earned between $7,001 and $12,000, 9% males and 11.6% females earned between $12,001 and $20,000 and 12.5% of males and 9.8% females earned over $20,000.

Information on Artists (1988)

The data presented here are for all artists and for the category of painters, sculptors and craftspeople for age, education, income and art-related costs. These same breakdowns are then applied to Boston and New York.

Age

The mean age for all artist respondents from the broad variety of art fields used for the entire study is 38.7; the median age, 37. The mean age for all 1,705 painters, sculptors and craftspeople in this 1988 study of ten sites is 38.6 and the median 37.

Education

The educational attainment of these artists can be seen in Table III.1. When broken down by gender, 39.3% of all male artists and 44.9% of female artists have college degrees; 38.6% of all male artists and and 38.7% of all female artists have graduate degrees. For all male painters, sculptors and craftspeople 35.5% have college degrees and another 44.8% have graduate degrees. For female painters, sculptors and craftspeople 45.7% have college degrees and another 41.3% have graduate degrees.

Income

Income as Artist

Table III.2 shows a breakdown of total income as an artist and total gross income in 1988. For all male artists, individual income as an artist shows 25.2% earning $500 or less, 24.1% earning between $501 and $3,000, 13.2% between $3,001 and $7,000, 9.9% between $7,001 and $12,000, 10.4% between $12,001 and $20,000, 11.6% between $20,001 and $40,000 and 5.6% over $40,000.

For all male painters, sculptors and craftspeople, individual income as an artist shows 25.4% earning $500 or less, 26,6% earning between $501 and $3,000, 14.3% between $3,001 and $7,000, 9.9% between $7,001 and $12,000, 7.9% between $12,001 and $20,000, 9.7% between $20,001 and $40,000 and 6.2% over $40,000, very similar findings to those for all the artists in this study.

For female artists, individual income as an artist shows 27.8% earning $500 or less, 29% earning between $501 and $3,000, 14.3% between $3,001 and $7,000, 10.7% between $7,001 and $12,000, 8.5% between $12,001 and $20,000, 7.1% between $20,001 and $40,000 and 2.7% over $40,000.

For female painters, sculptors and craftspeople, individual income as an artist shows 26.9% earning $500 or less, 33.7% earning between $501 and $3,000, 15.8% between $3,001 and $7,000, 9.7% between $7,001 and $12,000, 6.9% between $12,001 and $20,000, 5.3% between $20,001 and $40,000 and 1.7% over $40,000.[1]

Total Gross Income

For all male artists, total gross income in 1988 is: 5.7% earning $5,000 or less, 11.2% earning between $5,001 and $10,000, 31.6% between $10,001 and $20,000, and 23.7% between $20,001 and $30,000, 14.4% between $30,001 and $40,000 and 13.4% over $40,000. (See Table III.2).

For all male painters, sculptors and craftspeople, total gross income in 1988 is: 7.1% earning $5,000 or less, 12.3% earning between $5,001 and $10,000, 32% between $10,001 and $20,000, and 20.6% between $20,001 and $30,000, 15% between $30,001 and $40,000 and 13% over $40,000, very similar findings to those for all artists in this study.

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[1] Please note, totals may not equal 100% due to rounding.

For all female artists, total gross income in 1988 is: 11.2% earning $5,000 or less, 9.1% earning between $5,001 and $10,000, 34.2% between $10,001 and $20,000, and 20% between $20,001 and $30,000, 9.2% between $30,001 and $40,000 and 6.4% over $40,000.

For female painters, sculptors and craftspeople, total gross income in 1988 is: 13.8% earning $5,000 or less, 21.2% earning between $5,001 and $10,000, 33.5% between $10,001 and $20,000, and 17% between $20,001 and $30,000, 8.8% between $30,001 and $40,000 and 5.7% over $40,000.[2]

Artists' Costs

Relevant to earnings are the costs for space to work and maintenance of one's craft. About two-thirds of the respondents answered questions on costs of materials and space. For all male artists, 72.9% pay under $500 for art-related expenses and another 20.9% pay between $501 and $2,500. For female artists, 65.1% pay under $500 for art-related expenses and another 29.9% pay between $501 and $3,000. In terms of monthly costs for space, over two-thirds of the male artists and female artists paid under $500 per month for workspace in 1988. (See **Table III.4**).

For annual art-related expenses excluding workspace and including art supplies and services, tools and equipment, capital improvements, training and maintaining their craft, publicity, marketing, travel and shipping, 72.9% of male artists and 65.1% of female artists spent $500 or less per year, and another 20.9% of male artists and 29.9% of female artists spent between $501 and $2,500 in 1988.

For male painters, sculptors and craftspeople, even more of them spent less than their general artist counterparts. 86.2% of male painters,sculptors and craftspeople and 78.6% of female painters, sculptors and craftspeople, spent under $500 on annual art-related expenses in 1988; another 10.3% of painters, sculptors and craftspeople, and 19.5% of female painters, sculptors and craftspeople, spent between $501 and $2,500. Thus, in 1988, over 89% of the painters, sculptors and craftspeople spent $2,500 or less on art-related expenses for 1988.

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[2] Please note, totals may not equal 100% due to rounding.

In terms of monthly costs for space, over two-thirds of the male painters, sculptors and craftspeople (74%), and female painters, sculptors and craftspeople (83%) paid under $500 for workspace in 1988.

Comments and informal information indicate that, especially for visual artists in need of expensive equipment like kilns, often their "other" employment (i.e. teaching) fills this need. This information is reinforced by the *Artists and Job Questionnaire* done in New England in the early 1980s.

Professionalism

89% of all artists in this survey consider themselves to be professional artists. To gain a better understanding of professionalism as viewed by artists, especially in relation to the census, the RCAC tried to determine the extent to which artists valued market based definitions and what other factors were valued to define their professionalism.

As in our earlier 1986 study with the New York Foundation for the Arts, a three-way division was used which included both external and self-assessment criteria. The groups of these definitions were done after the data were collected to identify three main areas:

1. *The Marketplace Definition*:
   The person makes his/her living as an artist.
   The person receives some income from his/her work as an artist.
   The person intends to make his/her living as an artist.
2. *The Education and Affiliation Definition*
   The person belongs to an artists' association (discussion group, artists' group, artists' coop, etc)
   The person belongs to an artists' union or guild.
   The person has been formally educated in the fine, creative, literary or performing arts.

3. *The Self and Peer Definition*

The person is recognized by his/her peers as an artist.
The person considers him/herself to be an artist.
The person spends a substantial amount of time working at art.
The person has a special talent.
The person has an inner drive to make art.
The person receives some public recognition for his/her art.

The final choice about "public recognition" was the only one added after the earlier 1986 study; this model was continued in the study which followed this one, the Artists Training and Career Project. The above criteria were used in two different questions, one which asked respondents to identify their three most important choices in rank order in considering "someone to be a professional artist," and one, similarly ranked, in which these "reasons apply to you." The table shows the overwhelming first choice in the Self-Definition category. We have broken out painters and craftspeople in these two tables only to illustrate this for comparison with *The Artists Training and Career Project* which surveyed painters and craftspeople separately.

IOA: IMPORTANT CRITERIA FOR PROFESSIONAL ARTIST: SOMEONE

	Painters	Craft Artists	All Respondents
Market Definition	18%	26.1%	23.1%
Peer/Educ Definition	10.3%	12.5%	12.5%
Self Definition	71.7%	61.4%	64.4%

IOA: IMPORTANT CRITERIA FOR PROFESSIONAL ARTIST: SELF

	Painters	Craft Artists	All Respondents
Market Definition	16.1%	36.7%	22.8%
Peer/Educ Definition	7.2%	7.6%	9.3%
Self Definition	76.8%	55.7%	68.0%

Information on Artists: Boston and New York

Since data should always be viewed within a context, at least a few introductory remarks should be made about the cultural environment in Boston and New York during the 1980s. While these brief remarks provide only the barest background, anyone wishing to investigate data further would be wise to expand upon them.

Boston

Boston, in the state where the first arts education course was offered in the public school system, had an artist population of 20,839 in 1980, according to the U.S. census. An era of downtown redevelopment, with the renewal of Faneuil Hall and the adjacent Quincy Market, the '80s were a time for increased public funding through the Massachusetts Council for the Arts and Humanities, at least until Governor Michael Dukakis ran for U.S. President and lost. Individual artists were involved in getting grants, honing business skills, and lobbying for ownership of real estate they had gentrified at their own expense through organizations like The Artists Foundation.

The number of artists of all kinds surveyed in Boston total 350. The number of painters/sculptors/craft artists totals 157.

Age

The mean age for all Boston artists is 38; the median age is 36. The mean age for all Boston painters, sculptors and craftspeople is 36.4; the median age is 35.

Education

When broken down by gender, 42.2% of all male Boston artists and 44.5% of all female Boston artists have college degrees; another 40.3% of male Boston artists and 44.5% of female Boston artists have graduate degrees. For all male Boston painters, sculptors, and craftspeople 36.8% have college degrees and 47.4% have graduate degrees; for female Boston painters,sculptors, and craftspeople 52.8% have college degrees and another 40.3% have graduate degrees. (Table **III.1**)

There is a large spread between males and females during the college years for painters, sculptors, and craftspeople in particular with 13.2 of the males and only 4.2 of the females having some college, 36.8 of the males and 52.8 of the females having college degrees. The separation lessens at the graduate level, but is still marked with 47.4 of the male painters, sculptors, and craftspeople having graduate degrees, and 40.3 of the female painters, sculptors, and craftspeople having them.

Income

Income as Artists

For all 156 male Boston artists, individual income as an artist shows 29.5% earning $500 or less, 24.4% earning between $501 and $3,000, 14.7% earning between $3,001 and $7,000. 9% earning between $7,001 and $12,000, 7.7% earning between $12,001 and $20,00, 10.9% earning between $20,001 and $40,000, and 3.8% earning over $40,000. (Table **III.2**)

For all male Boston painters, sculptors and craftspeople, individual earnings as an artist look like this for 39 respondents: 28.2% earning $500 or less, 30.8% earning between $501 and $3,000, 17.9% earning between $3,001 and $7,000. 15.4% earning between $7,001 and $12,000, 2.6% earning between $12,001 and $20,00, 5.1% earning between $20,001 and $40,000, and no one earning over $40,000.

For all 194 female Boston artists, individual income as an artist shows 30.4% earning $500 or less, 33.5% earning between $501 and $3,000, 11.3% earning between $3,001 and $7,000. 8.2% earning between $7,001 and $12,000, 9.8% earning between $12,001 and $20,00, 6.2% earning between $20,001 and $40,000, and .5% earning over $40,000.

For all female Boston painters, sculptors and craftspeople, individual earnings look like this for 73 respondents: 26% earning $500 or less, 42.5% earning between $501 and $3,000, 13.7% earning between $3,001 and $7,000. 6.8% earning between $7,001 and $12,000, 6.8% earning between $12,001 and $20,00, 4.1% earning between $20,001 and $40,000, and no one earning over $40,000.[3]

Total Gross Income

For all 156 male Boston artists, total gross income in 1988 is : 7.2% earned less than $5,000; 6.5% earned between $5,001 and $10,000; 34.6% between $10,001 and $20,000; 19.6% between $20,000 and $30,000; 16.3% between $30,000 and $40,000 and 15.7% over $40,000.(Table **III.2**)

For all 37 male Boston painters,sculptors, and craftspeople total gross income in 1988 is : 5.4% earned less than $5,000; 8.1% earned between $5,001 and $10,000; 45.9% between $10,001 and $20,000; 21.6% between $20,000 and $30,000; 10.8% between $30,000 and $40,000 and 8.1% over $40,000.

For all 194 female Boston artists, total gross income in 1988 is : 7.4% earned less than $5,000; 19.7% earned between $5,001 and $10,000; 29.3% between $10,001 and $20,000; 24.5% between $20,000 and $30,000; 13.3% between $30,000 and $40,000 and 5.9% over $40,000.

For all 72 female painters, sculptors and craftspeople, total gross income in 1988 is : 8.3% earned less than $5,000; 23.9% earned between $5,001 and $10,000; 33.3% between $10,001 and $20,000; 16.7% between $20,000 and $30,000; 9.7% between $30,000 and $40,000 and 8.3% over $40,000.

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[3] Please note, numbers may not equal 100% due to rounding. The small numbers in this analysis must be taken with extreme caution; they are included here for their site-specific purposes, and because comparisons with larger studies indicate directions for the future.

Artists' Costs

For all male Boston artists, 74.7% pay under $500 for art-related expenses and 18.7% pay between $501 and $2,500. For all female artists, 62.3% pay under $500 for art-related expenses and another 33% pay between $501 and $2,500. In terms of monthly costs for space, three-quarters of the male Boston artists and female Boston artists pay less than $400 per month for workspace, and 8.5% of male Boston artists and 7.8% of female Boston artists pay over $700 per month for workspace. (Table **III.4**)

Of 21 male Boston painters, sculptors, and craftspeople and 41 female painters, sculptors, and craftspeople virtually all pay less than $2,500 in annual art-related expenses. Over three-quarters of male and female Boston painters, sculptors and craftspeople pay less than $400 a month for workspace.

New York

The artist population of New York City, according to the 1980 U.S. census, was 102, 954. 15,640 of these were painters, sculptors, craft artists and artists printmakers. The 1980s will go down in history as one with a huge infusion of money in the for-profit, art market arena, with descriptions as the decade of "hype" and "hyperinflation" of visual art prices. Even though much of the profit went to the work of dead (and non-American) artists, the contemporary American art market also benefited with artists like Jeff Koons giving up Wall Street trading in cotton futures to be an artist.

From the cooperative galleries and artists spaces of the 1970s came an explosion of East Village galleries, and commercial spaces in Soho, Noho, Tribeca as the line between profit and nonprofit spaces became thinner and thinner. Museums asked avant-garde artists to donate one-of-a-kind objects, coming perilously close to commercial activity. Non-mainstream museums collaborated on shows featuring a range and breadth of artists previously unknown to many New Yorkers, and artists fought to landmark and preserve loft spaces they had lived in and renovated.

Some of this art market hype may have had an adverse effect when political controversy erupted over the photographs of Robert Mapplethorpe and Andres Serrano and, even if New York was not the seat of controversy, New York was considered by many the seat of the art market. The ambivalence mentioned in this report's introduction reconfirms the ambivalence many artists feel about the City; in fact, census figures attest to a slight decline (to 15,058) of these kinds of artists by 1990.

The number of artists of all kinds surveyed in New York totals 485. The number of painters/sculptors/craft artists totals 290.

Age

The mean age of all New York artists is 39.7; the median age is 38. The mean age for all New York painters, sculptors and craftspeople is 37.6; the median age is 36.

Education

When broken down by gender, 39.3% of all male New York artists and 44% of all female New York artists have college degrees; another 42.2 % of male New York artists and 45.1% of female New York artists have graduate degrees. For all male New York painters, sculptors, and craftspeople 30% have college degrees and 53.8% have graduate degrees; for female New York painters, sculptors, and craftspeople 46.8% have college degrees and another 47.6% have graduate degrees. (Table **III.1**)

There is a large spread between males and females for college degrees for painters, sculptors, and craftspeople in particular with 30% of the males and 46.8% of the females having college degrees.

The separation lessens at the graduate level, but is still marked with 53.8% of the male painters having graduate degrees, and 47.6 of the female painters having them.

Income

Income as Artists

For all 204 male New York artists, individual income as an artists shows 18.1% earning $500 or less, 32.4% earning between $501 and $3,000, 8.8% earning between $3,001 and $7,000. 11.3% earning between $7,001 and $12,000, 13.7% earning between $12,001 and $20,00, 10.3% earning between $20,001 and $40,000, and 5.4% earning over $40,000. (Table **III.2**)

For all male New York painters, sculptors and craftspeople, individual earnings as an artist look like this for 79 respondents: 25.3% earning $500 or less, 32.9% earning between $501 and $3,000, 12.7% earning between $3,001 and $7,000. 10.1% earning between $7,001 and $12,000, 8.9% earning between $12,001 and $20,00, 8.9% earning between $20,001 and $40,000, and 1.3% earning over $40,000.

For all 281 female New York artists, individual income as an artist shows 23.8% earning $500 or less, 27.4% earning between $501 and $3,000, 13.5% earning between $3,001 and $7,000. 8.5% earning between $7,001 and $12,000, 10.3% earning between $12,001 and $20,00, 10.3% earning between $20,001 and $40,000, and 7.1% earning over $40,000.

For all female New York painters, sculptors and craftspeople, individual earnings look like this for 126 respondents: 24.6% earning $500 or less, 33.3% earning between $501 and $3,000, 17.5% earning between $3,001 and $7,000. 6.3% earning between $7,001 and $12,000, 10.3% earning between $12,001 and $20,000, 6.3% earning between $20,001 and $40,000, and 1.6% earning over $40,000.[4]

Total Gross Income

For all 205 male New York artists, total gross income in 1988 is : 5.4% earned less than $5,000; 7.8% earned between $5,001 and $10,000; 28.8% between $10,001 and $20,000; 28.3% between $20,000 and $30,000; 17.1% between $30,001 and $40,000 and 12.7% over $40,000.(Table **III.2**)

For all 79 male New York painters, sculptors, and craftspeople total gross income in 1988 is : 7.6% earned less than $5,000; 11.4% earned between $5,001 and $10,000; 34.2% between $10,001 and $20,000; 20.3% between $20,000 and $30,000; 17.7% between $30,001 and $40,000 and 8.4% over $40,000.

For all 281 female New York artists, total gross income in 1988 is : 5% earned less than $5,000; 15.7% earned between $5,001 and $10,000; 29.2% between $10,001 and $20,000; 24.6% between $20,000 and $30,000; 15.3% between $30,000 and $40,000 and 10.3% over $40,000.

For all 127 female painters, sculptors and craftspeople, total gross income in 1988 is : 9.4% earned less than $5,000; 18.9% earned between $5,001 and $10,000; 32.3% between $10,001 and $20,000; 21.8% between $20,000 and $30,000; 14.2% between $30,000 and $40,000 and 3.9% over $40,000.

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[4] Please note, numbers may not equal 100% due to rounding. The small numbers in this analysis must be taken with extreme caution; they are included here for their site-specific purposes, and because comparisons with larger studies indicate directions for the future.

Artists' Costs

For all male New York artists, 65.6% pay under $500 for art-related expenses and 24% pay between $501 and $2,500. For all female artists, 63.2% pay under $500 for art-related expenses and another 26.4% pay between $501 and $2,500. In terms of monthly costs for space, over half the male New York artists and female New York artists pay less than $400 per month for workspace, and 15.8% of male New York artists and 12.5% of female New York artists pay over $700 per month for workspace. (Table **III.4**).

Of 44 male New York painters, sculptors, and craftspeople and 59 female painters, sculptors, and craftspeople virtually all pay less than $2,500 in annual art-related expenses. Of 77 male New York painters, sculptors, and craftspeople over half pay less than $400 a month for workspace while over half of the 118 female New York painters,sculptors, and craftspeople pay less than $400 per month for workspace.

Artists Training and Career Project (ATC) (1990-91)

Age, Gender, Ethnic Background

The mean age for all painters and craftspeople from this 1990-91 national survey to which 960 painters and 1,301 craft artists responded, is 43.1 for painters and 43.4 for craftspeople. (Standard deviation 11.5-12.3) The median age is 41 for painters and 41 for craftspeople. 58% of the painters are female; 42% are male. 54% of the craftspeople are female, 46% are male. Median age for male painters is 38% and for craftsmen 42%. Median age for female painters is 40 and for craftswomen 41.

The following chart shows the ethnic background of painters and craftspeople from the ATC study:

	White	Amer Indian	Asian	Black	Hispanic	Other/ Specify
Painters	86%	>2%	<2%	3%	>2%	5%
Crafts	92%	>1%	1%	<1%	1%	5%

Education

40.6% of the painters have a college degree and 42.5% listed a graduate degree as their highest level of formal education; 38.3% of the craftspeople have a college degree and 33.6% listed a graduate degree as their highest level of formal education. By gender, 33.4% of male painters and 45.7% of women painters, and 31.5% of male craftspeople and 45.2% of female craftspeople have a college degree; 45.6% of male painters and 34.2% of male craftspeople, and 40.2 % of female painters and 33% of female craftspeople listed a graduate degree as their highest level of formal education. (Table **III.5**)

Income

Income as Artist

Table III.5 shows a breakdown of total income as an artist and total gross individual income for the painters in 1990 and for the craftspeople in 1989. For painters, over half the males (56%) and 62% of the females earned less than $3,000 as artists and 65% of the males and 78% of the females earned less than $7,000 as artists. (Table **III.5**)

For craftspeople, 36% of the males and 39% of the females earned less than $3,000 as artists and 47% of the males and 53% of the females earned less than $7,000 as artists.

Total Gross Income

Total gross income as an individual breaks down as follows. For male painters in 1990, 8.6% earned under $5,000, 13.3% earned between $5,001 and $10,000, 25.1% earned between $10,001 and $20,000, 20.2% earned between $20,001 and $30,000, 14.4% earned between $30,001 and $40,000, 16.7% earned between $40,001 and $60,000, and 1.7% earned over $60,000. (Table **III.5**)

For female painters in 1990, 17.9% earned under $5,000, 16% earned between $5,001 and $10,000, 26.7% earned between $10,001 and $20,000, 19.8% earned between $20,001 and $30,000, 10.8% earned between $30,001 and $40,000, 7.5% earned between $40,001 and $60,000, and 1.3% earned over $60,000.

For male craftspeople in 1989, 11.5% earned under $5,000, 6.1% earned between $5,001 and $10,000, 14.3% earned between $10,001 and $20,000, 17% earned between $20,001 and $30,000, 19.1% earned between $30,001 and $40,000, 32% earned over $40,000.

For female craftspeople in 1989, 19.8% earned under $5,000, 14.3% earned between $5,001 and $10,000, 21.8% earned between $10,001 and $20,000, 18% earned between $20,001 and $30,000, 11.1% earned between $30,001 and $40,000, and 15% earned over $40,000.

Total Gross Household Income

Total gross household income breaks down this way: For male painters' households in 1990, 4.1% earned under $5,000, 8.6% earned between $5,001 and $10,000, 18% earned between $10,001 and $20,000, 20.1% earned beween $20,001 and $30,000, 16.6% earned between $30,001 and $40,000, 19.5% earned between $40,001 and $60,000, 5.9% earned between $60,001 and $80,000 and 7.1% earned over $80,000. (Table **III.5**)

For female painters' households: 4.4% earned under $5,000, 7.8% earned between $5,001 and $10,000, 13.2% earned between $10,001 and $20,000, 18.7% earned beween $20,001 and $30,000, 16.2% earned between $30,001 and $40,000, 20.8% earned between $40,001 and $60,000, 8.8% earned between $60,001 and $80,000 and 10.1% earned over $80,000.

Total gross income for male craftspeople's households breaks down this way in 1989: 11.5% earned under $5,000, 2.8% earned between $5,001 and $10,000, 9.7% earned between $10,001 and $20,000, 15.1% earned beween $20,001 and $30,000, 15% earned between $30,001 and $40,000, 21.4% earned between $40,001 and $60,000, and 24.5% earning over $60,000.

Total gross income for female craftspeople's households breaks down this way in 1989: 13.2% earned under $5,000, 3.9% earned between $5,001 and $10,000, 9.7% earned between $10,001 and $20,000, 14.9% earned beween $20,001 and $30,000, 16.3% earned between $30,001 and $40,000, 21% earned between $40,001 and $60,000, and 21.1% earning over $60,000.

Professionalism

In the Artists Training and Career Project the RCAC continued its attempt to gain a better understanding of professionalism as defined by the artists themselves.

91.2% of the painters, 85.7% of the craftspeople in this survey consider themselves professionals. As in the earlier 1986 study with the New York Foundation for the Arts and 1988 Information on Artists study, the same three-way division was used which included both external and self-assessment criteria.

Again, the above criteria were used in two different questions, one which asked respondents to identify their three most important choices in rank order in considering "someone to be a professional artist," and one in which these "reasons apply to you." The table below shows the overwhelming first choice in the Self-Definition category.

ATC: IMPORTANT CRITERIA FOR PROFESSIONAL ARTIST: SOMEONE*

	Painters	Craft Artists
Market Definition	16.8%	29.7%
Peer/Educ Definition	1.7%	2.0%
Self Definition	80.2%	66.9%

ATC: IMPORTANT CRITERIA FOR PROFESSIONAL ARTIST: SELF*

	Painters	Craft Artists
Market Definition	14.3%	30.0%
Peer/Educ Definition	2.0%	2.5%
Self Definition	81.5%	65.5%

* These figures do not add up to 100% since they do not include responses for "other." See pp III-7 and III-8 for breakdowns of each category.

Artists and Jobs Questionnaire (1980)

Age and Gender

The mean age for 287 Boston painters, sculptors and craftspeople is 37.3; the median is 34. (Standard deviation 10.846) For males, the mean age is 36.3 (Standard deviation 10.049); the median, 33. For females, the mean is 38.7(Standard deviation 11.897); the median was 35.5.

Education

3.5% of the Boston painters, sculptors and craftspeople have a high school education; 23.7% some college; 46.2% have a college degree and 60.8% have a graduate degree. For males, 8.4% have a high school education; 28% some college; 45.8% have a college degree and 57.9% have a graduate degree. For females, 16.5% have some college; 47.4% have a college degree and 62.9% have a graduate degree.

Income

Income as Artist

355 artists gave information about their art income. The investigators' computer printout had a statement which describes their findings, "Find out why these artists earn so little." For the 255 artists, art income broke down this way: for 100 males, 37% under $500, 20% between $501 and $3,000, 14% between $3,001 and $7,000, 14% between $7,001 and $12,000, 3% between 12,001 and $20,000, 9% between $20,001 and $40,000 and 3% over $40,000. For 155 females, 49% under $500, 29% between $501 and $3,000, 12.3% between $3,001 and $7,000, 5.2% between $7,001 and $12,000, 3.2% between 12,001 and $20,000, 1.3% between $20,001 and $40,000 and none over $40,000. (Table **III.6**)

The New England Study gave us an opportunity to look at art income both by gender and by number of weeks worked. We chose several demarcations: 0 weeks, 10 weeks, 30 weeks, 50 and 52 weeks. For male painters, sculptors and craftspeople in the metropolitan Boston area in 1980, percentages for $0-$500 look like this:

0 weeks	11.1%
10 weeks	8.3%
30 weeks	0.0%
50 weeks	2.8%
52 weeks	50.0%

# of male artists—36

For Females:

0 weeks	14.1%
10 weeks	4.2%
30 weeks	7.0%
50 weeks	7.0%
52 weeks	32.4%

# of female artists—71

Thus, for half the males and almost one-third of the females, these artists worked a full year to earn under $500 from their art. For the remaining earnings from art categories we used the same demarcations.

$501-$3,000

	Males	*Females*
0 weeks	n/a	n/a
10 weeks	0.0%	2.6%
30 weeks	10.5%	5.1%
50 weeks	5.3%	12.8%
52 weeks	57.9%	35.9%

# of male artists—19
# of female artists—39

$3,001-$7,000

	Males	*Females*
0 weeks	n/a	n/a
10 weeks	n/a	n/a
30 weeks	n/a	n/a
50 weeks	15.4%	5.6%
52 weeks	72.2%	53.8%

# of male artists—13
# of female artists—18

$7,001-$12,000

	Males	*Females*
0 weeks	n/a	n/a
10 weeks	n/a	n/a
30 weeks	7.1%	12.5%
50 weeks	14.3%	0.0%
52 weeks	50.0%	37.5%

# of male artists—14
# of female artists—8

$12,001-$20,000

	Males	*Females*
28 weeks	33.3%	0.0%
52 weeks	66.7%	100.0%

# of male artists—3
# of female artists—5

$20,001-$40,000

	Males	*Females*
50 weeks	11.1%	0.0%
52 weeks	44.4%	50.0%

# of male artists—9
# of female artists—2

$40,000+

	Males	*Females*
52 weeks	0.0%	100.0%

male of artists—0
# of female artists—0

Total Gross Income

For 96 male artists, total gross income was 12.1% under $5,000, 27.3% between $5,001 and $10,000, 29.3% between $10,001 and $20,000, 13.1% between $20,001 and $30,000, 12.1% between $30,001 and $40,000 and 6.1% earning over $40,000.

For 147 females, 23.4% under $5,000, 36.4% between $5,001 and $10,000, 31.2% between $10,001 and $20,000, 6.5% between $20,001 and $30,000, 1.9% between $30,001 and $40,000 and 6% earning over $40,000. (Table **III.6**)

The artists' total individual gross income was measured in different monetary categories, but approximately the same demarcation weeks were chosen.

$0-$5,000

	Males	*Females*
0 weeks	0.0%	6.3%
10 weeks	0.0%	3.1%
30 weeks	0.0%	6.3%
50 weeks	0.0%	3.1%
52 weeks	50.0%	34.4%

# of male artists—10
# of female artists—32

$5,001- $10,000

	Males	*Females*
0 weeks	3.7%	1.9%
10 weeks	0.0%	1.9%
30 weeks	3.7%	1.9%
50 weeks	14.8%	13.5%
52 weeks	44.4%	42.3%

# of male artists—27
# of female artists—52

$10,001-$20,000

	Males	*Females*
0 weeks	10.3%	6.4%
10 weeks	6.9%	4.3%
30 weeks	3.4%	10.6%
50 weeks	0.0%	4.3%
52 weeks	58.6%	44.7%

# of male artists—29
# of female artists—47

$20,001-$30,000

	Males	*Females*
0 weeks	0.0%	25.0%
10 weeks	8.3%	0.0%
52 weeks	66.7%	50.0%

# of male artists—12
# of female artists—8

$30,001-$40,000

	Males	*Females*
0 weeks	33.3%	0.0%
30 weeks	8.3%	0.0%
50 weeks	16.7%	33.3%
52 weeks	33.3%	0.0%

# of male artists—12
# of female artists—3

$40,000+

	Males	*Females*
50 weeks	16.7%	0.0%
52 weeks	83.3%	100.0%

# of male artists—6
# of female artists—1

Gross Household Income

For 96 male Boston painters, sculptors and craftspeople 5.1% earned under $5,000, 22.2% earned between $5,001 and $10,000, 22.2% earned between $10,001 and $20,000, 20.2% earned between $20,001 and $30,000, 14.1% earned between $30,001 and $40,000 and 16.2% earned over $40,000. (Table **III.6**)

For 145 of females, 5.8% earned under $5,000, 18.6% earned between $5,001 and $10,000, 27.6% earned between $10,001 and $20,000, 14.1% earned between $20,001 and $30,000, 19.9% earned between $30,001 and $40,000 and 14.1% earned over $40,000.

Total household income broke down this way:

$0-$5,000

	Males	*Females*
28 weeks	0.0%	12.5%
50 weeks	0.0%	12.5%
52 weeks	40.0%	50.0%

# of male artists—5
# of female artists—8

$5,001- $10,000

	Males	*Females*
30 weeks	0.0%	3.7%
50 weeks	18.2%	7.4%
52 weeks	59.1%	44.4%

# of male artists—22
# of female artists—27

$10,001-$20,000

	Males	*Females*
0 weeks	9.5%	10.0%
30 weeks	4.8%	7.5%
50 weeks	0.0%	10.0%
52 weeks	61.9%	42.5%

# of male artists—21
# of female artists—40

$20,001-$30,000

	Males	*Females*
0 weeks	11.1%	5.0%
30 weeks	5.6%	5.0%
50 weeks	0.0%	10.0%
52 weeks	33.3%	35.0%

# of male artists—18
# of female artists—20

$30,001-$40,000

	Males	*Females*
0 weeks	0.0%	12.9%
30 weeks	0.0%	3.2%
50 weeks	14.3%	9.7%
52 weeks	50.0%	32.3%

# of male artists—14
# of female artists—31

$40,000+

	Males	*Females*
30 weeks	6.3%	10.5%
50 weeks	6.3%	0.0%
52 weeks	62.5%	47.4%

# of male artists—16
# of female artists—19

Discrete Survey

Australia

If we extend our comparisons of the education of artists to encompass some international data, the results reinforce information gathered by discrete surveys in the United States. C. David Throsby and Devon Mills gathered data for 1988 from a random sample of 815 practicing professional artists, of whom 213 were visual artists located across the country.

For both the Australian survey and the Research Center for Arts and Culture survey of a random sample of 2,000 painters across the U.S. (Artists Training and Career Project) the artists' education at the level of college degree or beyond exceeded the labor force substantially. While the differences in actual figures reflect differences in each country's educational system, these data continue to make it clear that professional visual artists as a group are much better educated than the general labor force.

Highest level of formal education[5]

	United States		*Australia*	
	Visual Artists	Labor force	Visual Artists	Labor force
Elementary school	1%	6%	1%	3%
Some high school	1	9	3	40
Completed high school	4	39	9	13
Some college	13	20	6	17
College degree	39	15	57	25
Graduate degree/diploma	41	11	24	2

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[5] Joan Jeffri and David Throsby, "Professionalism and the Visual Artist, " (European Journal of Cultural Policy, I:1 (1994), pp.

Why there is such a discrepancy between the findings in all the discrete surveys we have reviewed and the census in the area of education? If we refer back to the definitional problems of the census and examples of tattoo artists and cardpainters being included as painters, one can see how the numbers become inflated with people whose data cannot be accurate markers for a large segment of the arts, whose information -- as in the example here--seems to be out of sync with everything we know.

In fact, most studies of artists during the last ten years, outside of the census, have clearly established the high degree of formal education as well as its lack of corresponding income.

IV.

COMPARISONS

Education

As we have noted several times, the area of education is a particularly illustrative one when making even the most preliminary comparisons between the census and other sources of data. These comparisons are complicated by the changes in education coding in the census from 1980 to 1990. In 1980 people were asked how many years of school they had completed while in 1990 they were asked the type of degree they had completed. Since variations include a 4-year Bachelor's degree , a 5-year Bachelor's degree often considered a "professional degree," and a 5-year combined Bachelor's and Master's degree, the potential for confusion increases.

While Beresford has made comparisons between Some College and No College, in this particular census category, we feel the more meaningful measures are at the college degree and graduate degree levels. While these figures, too, must be viewed with some caution due to the discrepancies mentioned above, the differences between census figures and every other data source included here is substantial enough to bear investigation.

Table IV.1 illustrates the period between 1988 and 1990, showing numbers for **Information on Artists (1988)**, the **Artists Training and Career Project (1990-91)** and the **U.S. Census (1990)**. For all artists, and the painters and craftspeople category, 34-46% have college degrees, and another 39-46% have graduate degrees. This compares with a college degree range of 27-33% and a graduate degree range of 9-12% for the 1990 census.

In Table IV.2 although the comparison is really unfair, we went back to the 1980 census and compared it to the Boston painters/craft artists from the **1980 Artists and Jobs**

Questionnaire, and then added the 1990 census in comparison with the 1988 Boston painters/craft artists from **Information on Artists**. While the Census Population Survey could give a more accurate geographic picture, even with this rough comparison the census figures are substantially different from other data sources.

In fact, the figures that emerge from non-census data about painters and craft artists described here are closer to the figures for Professional Specialty Occupations. Information gathered from every independent U.S. study we have reviewed here indicates a huge discrepancy between what researchers have identified directly from artists, and results from the 1990 census. This in an area warranting substantial further investigation.

Age

The median age for painters/craft artists, was 38, according to the 1990 census. The median age for artists in the **Information on Artists** survey (1988) is 37. For craftspeople and painters in the **Artists Training and Career Project** survey (1989-90), the median age was 41.

Earnings

Although it is difficult to be certain that respondents included the exact same kinds of sources for earnings, Beresford reports the 1989 median earnings for painters according to the 1990 census as $24,320 for males and $18,762 for females, men showing a decrease of 3.2% and women an increase of 10.4% from a decade earlier. (Table **II.15**)

In the Research Center's studies, only a range of income can be ascertained, but for the 1990 painters (ATC), the median falls in the range of $10,001-20,000 for total individual gross income from 1989, while for craftspeople the median falls in the $20,001-30,000 range for total individual gross income for 1988.

The total median household income for 1989 for painters/craft artists according to Beresford's figures from the census was $41,159; for males $39,943 and for females, $42,367. The median range for total household income for painters in 1990 in the Research Center's ATC study was $30,001-40,000; for craftspeople in 1989, it was the same.

An important area for inquiry, and one that has rarely been addressed, is the income of artists who have abandoned art as an occupation compared to those who have stuck with it. In *Talent and Achievement*, the authors report that "for both men and women, the household income of those who had abandoned fine art by mid-life is higher than the income of those still involved."[1] In addition, the range of individual earnings for those artists who remained involved in fine art was $500-$80,000, "either a feast or a famine."[2] The ranges in Research Center Studies were similar.

Figures for income from art are provided in chapter III.

Many characteristics of artists emerge which, although not quantified by the census, have been explored by independent researchers and which bear continued attention. Czikszentmihalyi, Getzels and Kahn note that, of the artists they studied, "at least since their early twenties, young people interested in art show a remarkable determination to shape their own destiny."[3] In addition, they comment on art as a profession:

> Art differs from other occupations in that artists must find their jobs within themselves... The typical occupation or profession consists of skills and rules which tradition has clearly delineated. In contrast, the modern artist is expected

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[1] Mihaly Czikszentmihalyi, Jacob W. Getzels and Stephen P. Kahn, *Talent and Achievement* (Chicago, 1984) an unpublished paper, p.305.
[2] Ibid. p.306.
[3] Ibid. p.483.

> to develop the content and the rules of his profession from within. External signposts are few, and ambiguous by definition.[4]

The Research Center for Arts and Culture at Columbia University has explored other facets of the 'art as profession and/or occupation' construct. Their studies have shown that artists consistently define themselves as artists through definitions based on self evaluation, peer review, commitment, time and public recognition as opposed to market or education-based definitions. (See Chapter III.)

By focusing solely on measures like earnings and education, we limit our analysis of artists to "conventional goals of affluence and status" in the "roles prescribed by society."[5]

What the discrete surveys offer us here is another view, one which targets the artist population more narrowly than the census and which suggests additional ways of looking at how artists view their occupations. These surveys also identify other areas of inquiry that broaden the picture of the artist in society. Finally, they indicate the need for a regular survey of artists, if possible, by the National Endowment for the Arts, which combines the more relevant aspects of the census with other areas of inquiry, some of which have been identified in this document.

These are, of course, the most preliminary of comparisons and further investigation is needed, not only to compare other data sets and sources to the census findings, but to provide a broader landscape in which to think about artists in ways which are valuable to society, the government, and to the artists themselves.

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[4] Ibid.
[5] Ibid.

Table II.1 Growth in the Total Population Age 16 and Older, the Experienced Civilian Labor Force, *Professional Specialty Workers,* and *Artists,* by *Gender, 1970* to *1990*
(numbers in thousands)

		1970	1980	1990
Total Population age 16 & older				
	Total	139,203	169,349	189,686
	Male	66,385	80,879	92,026
	Female	72,819	88,472	99,803
Experienced civilian labor force				
	Total	79,802	104,058	122,474
	Male	49,455	59,754	66,432
	Female	30,347	44,304	56,042
Professional specialty workers				
	Total	8,822	12,275	16,648
	Male	4,895	6,248	7,706
	Female	3,927	6,027	8,942
Artists				
	Total	720	1,086	1,671
	Male	499	675	931
	Female	221	411	675

Source: Beresford, Jack. "Using the 1990 Census Artist Extract Files for the National Endowment for the Arts."

Notes: Total population is the noninstitutional population; the experienced civilian labor force is noninstitutionalized persons employed in civilian jobs (excluding the Armed Forces) or unemployed (available and seeking work) with prior work experience in the last five years. The sums for males and females may not equal totals due to rounding.

Table II.2. Change in Labor Force Participation Rates of Men and Women, by Age, 1970 to 1990

	Percent Participating in the Civilian Labor Force		Percent Point Change 1970-1990
	1970	1990	
Men age 16 & Older:			
Total:	79.70%	76.10%	-3.60%
Age:			
16-17	47.00%	43.70%	3.30%
18-19	66.70%	67.00%	-0.30%
20-24	83.30%	84.30%	-1.00%
25-34	96.40%	94.20%	2.20%
35-44	96.90%	94.40%	2.50%
45-54	94.30%	90.70%	3.60%
55-64	83.00%	67.70%	15.30%
65 and older	26.80%	13.40%	13.40%
Women age 16 & Older			
Total:	43.30%	57.50%	-14.20%
Age:			
16-17	34.90%	41.90%	-7.00%
18-19	53.50%	60.50%	-7.00%
20-24	57.70%	71.60%	-13.90%
25-34	45.00%	73.60%	-28.60%
35-44	51.10%	76.50%	-25.40%
45-54	54.40%	71.20%	-16.80%
55-64	43.00%	45.30%	-2.30%
65 and older	9.70%	8.70%	1.00%

SOURCE: U.S. Bureau of the Census, *Statistical Abstract of the United States*:1993 (113th edition.) Washington, DC, 1993.

NOTE: The base for percentages is the civilian noninstitutionalized population of the indicated gender and age. The numerator includes noninstitutionalized persons of the indicated gender and age who were in the civilian labor force, that is, employed in civilian jobs (excluding members of the Armed Forces) or unemployed (i.e. available for and seeking work). The labor force participation rates shown above for all men and women age 16 and older differ slightly from the rates cited in the text based on Table II.1 because of differences in both the numberator (civilian labor force versus experienced civilian labor force) and denominator (civilian versus total noninstitutionalized population.

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Table II.3 Age and Education by Gender of the Experienced Civilian Labor Force, Professional Workers, and All Artists, 1970-1990.

	Percent Age			Percent with Education	
	16-34	55 & Older	Median Age (in Yrs.)	Less than High School	4+ Years of College**
Male Exp. Civ. Labor Force:					
1970	39.60%	18.60%	40.10	42.70	13.80
1980	47.50%	15.80%	36.30	25.90	20.60
1990	45.50%	12.90%	36.90	14.90	28.00
Male Professionals:					
1970	43.00%	13.60%	37.80	6.10	57.90
1980	42.50%	14.90%	38.10	2.80	73.70
1990	34.10%	15.20%	40.20	1.50	75.70
Male Artists:					
1970	44.80%	14.10%	37.30	13.70	32.30
1980	52.40%	13.40%	34.30	8.30	41.70
1990	42.00%	14.20%	36.55	5.30	40.00
Male Painters and Craft-Artists:					
1970	40.40%	15.20%	39.00	10.30	25.30
1980	47.80%	16.30%	36.10	7.60	35.10
1990	38.30%	16.80%	39.72	1.40	27.10
Female Exp. Civ. Labor Force:					
1970	42.30%	17.40%	39.40	35.20	11.60
1980	51.00%	14.00%	34.60	21.80	15.80
1990	46.20%	11.70%	36.45	11.20	24.60
Female Professionals:					
1970	44.70%	16.70%	37.60	6.70	53.30
1980	50.70%	11.20%	34.80	3.50	63.50
1990	37.50%	10.20%	38.56	2.30	66.10
Female Artists:					
1970	44.40%	16.60%	37.70	16.80	26.80
1980	56.70%	12.20%	33.10	9.30	38.20
1990	44.30%	11.50%	36.99	5.40	32.30
Female Painters and Craft-Artists:					
1970	49.50%	12.10%	35.20	10.90	26.10
1980	57.70%	10.90%	33.00	5.00	41.70
1990	39.50%	12.30%	38.57	0.90	33.00

SOURCES and NOTES: See Appendix C.
For a complete break-out of age and education, please see tables II.5 and II.9.
**For 1990, Education calulated for the 25-64 age group.

Table II.4. Growth in Artist Occupation, by Gender, 1970 to 1990 (numbers in thousands)

		1970	1980	1990
Painters/craft-artists:				
	Total:	102,600	151,360	191,160
	Male	65,225	78,440	83,240
	Female	37,375	72,920	107,920
	% Female	36.40%	48.18%	56.46%
All Artists				
	Total:	720,000	1,086,000	1,671,000
	Male	499,000	675,000	931,000
	Female	221,000	411,000	675,000
	% Female	30.60%	37.80%	40.39%

SOURCES: Painters/craft artists are Greenblatt's numbers. All Artists are from Beresford.

NOTES: Sums for men and women may not add to totals due to rounding.

Table II.5: Age of the Experienced Civilian Labor Force, Professional Specialty Workers, and All Artists, by Detailed Artist Occupation and Gender

MALE		AGE					
	Total	16-24	25-34	35-44	45-54	55-64	65 & over
Total ECLF age 16+							
1970	49,536,472	8,625,111	11,001,263	10,432,847	10,246,534	7,126,960	2,103,757
	100.00%	17.41%	22.21%	21.06%	20.68%	14.39%	4.25%
1980	56,004,690	10,988,252	15,607,328	11,116,179	9,453,810	6,963,868	1,875,253
	100.00%	19.62%	27.87%	19.85%	16.88%	12.43%	3.35%
1990	68,200,000	11,200,000	19,800,000	17,300,000	11,200,000	6,800,000	2,000,000
	100.00%	16.42%	29.03%	25.37%	16.42%	9.97%	2.93%
Professional Specialty Occup.							
1970	6,992,250	851,140	2,153,965	1,731,242	1,304,299	719,493	232,111
	100.00%	12.17%	30.81%	24.76%	18.65%	10.29%	3.32%
1980	6,133,501	489,330	2,115,448	1,501,398	1,112,479	702,952	211,894
	100.00%	7.98%	34.49%	24.48%	18.14%	11.46%	3.45%
1990	7,680,874	476,794	2,145,275	2,387,936	1,506,718	856,440	307,711
	100.00%	6.20%	27.90%	31.10%	19.60%	11.20%	4.00%
All Artists							
1970	469,742	80,397	130,137	107,602	85,399	48,946	17,261
	100.00%	17.12%	27.70%	22.91%	18.18%	10.42%	3.67%
1980	670,540	104,120	247,100	134,540	94,900	64,440	25,440
	100.00%	15.53%	36.85%	20.06%	14.15%	9.61%	3.79%
1990	733,100	84,060	224,600	213,580	106,820	68,740	1,765
	100.00%	11.40%	30.60%	29.10%	14.60%	9.40%	4.80%
Painters, Sculptors, etc.							
1970	65,225	8,375	18,000	15,575	13,325	7,050	2,900
	100.00%	12.84%	27.60%	23.88%	20.43%	10.81%	4.45%
1980	78,440	10,280	27,180	16,200	12,000	9,260	3,520
	100.00%	13.11%	34.65%	20.65%	15.30%	11.81%	4.49%
**1990	83,240	9,760	25,940	26,900	14,960	10,060	5,620
	100.00%	10.50%	27.80%	28.90%	16.00%	10.80%	6.00%
FEMALE							
Total ECLF age 16+							
1970	30,534,658	7,202,081	5,704,702	3,984,807	6,331,308	4,155,130	1,156,630
	100.00%	23.59%	18.68%	19.60%	20.73%	13.61%	3.79%
1980	41,634,665	9,851,342	11,365,570	8,021,255	6,604,255	4,619,532	1,172,711
	100.00%	13.03%	37.70%	22.72%	15.39%	8.94%	2.22%
1990	56,600,000	10,100,000	16,000,000	14,600,000	9,300,000	5,100,000	1,500,000
	100.00%	17.84%	28.27%	25.80%	16.43%	9.01%	2.65%
Professional Specialty Occup.							
1970	4,674,716	890,798	1,199,879	941,473	860,242	619,824	162,500
	100.00%	19.06%	25.67%	20.14%	18.40%	13.26%	3.48%
1980	5,884,596	766,837	2,218,627	1,337,156	905,462	526,039	130,475
	100.00%	13.03%	37.70%	19.27%	15.86%	11.10%	2.82%
1990	8,939,932	710,558	2,648,275	3,007,177	1,655,327	728,485	190,110
	100.00%	7.90%	29.60%	33.60%	18.50%	8.10%	2.10%
All Artists							
1970	201,862	42,843	46,791	42,048	36,719	22,849	10,618
	100.00%	21.22%	23.13%	20.83%	18.19%	11.32%	5.26%
1980	413,280	87,760	146,440	77,020	51,820	34,200	16,040
	100.00%	21.23%	35.43%	18.64%	12.54%	8.28%	3.88%
1990	691,880	88,020	218,020	197,520	108,580	54,780	1,248
	100.00%	12.80%	31.50%	28.50%	15.70%	7.90%	3.60%
Painters, Sculptors, etc.							
1970	37,375	8,950	9,575	7,875	6,425	3,150	1,400
	100.00%	23.95%	25.62%	21.07%	17.19%	8.43%	3.75%
1980	72,920	14,480	27,560	13,460	9,460	5,700	2,260
	100.00%	19.86%	37.79%	18.46%	12.97%	7.82%	3.10%
**1990	107,920	9,860	32,840	33,880	18,000	9,220	4,060
	100.00%	9.10%	30.40%	31.40%	16.70%	8.50%	3.80%

See notes at the end of Chapter Two for the sources of the data and other notes. **1990 Painters, Sculptors etc. and All Artists are Greenblatt's numbers. All 1970 and 1980 numbers are Citro & Gaquin. 1990 ECLF numbers are from the 1993 US Census Statistcial Abstracts.

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Table II.6: Urban/Rural Residence of the Experienced Civilian Labor Force, and Professional Specialty Worker, and All Artists, by Detailed Artist Occupation and Gender

	Total	Urban	Rural
MALE			
Total ECLF Age 16+			
1970	49,536,472	36,638,127	12,898,345
	100.00%	73.96%	26.04%
1980	59,753,512	44,082,062	15,671,450
	100.00%	73.77%	26.23%
Professional Specialty Occp.			
1970	6,992,250	5,851,583	1,140,667
	100.00%	83.69%	16.31%
1980	6,247,708	5,136,109	1,111,599
	100.00%	82.21%	17.79%
All Artists			
1970	440,100	387,400	52,700
	100.00%	88.03%	11.97%
1980	672,000	578,900	93,100
	100.00%	86.15%	13.85%
1990	566,740	439,680	127,060
	100.00%	77.60%	22.40%
Painters, Scuptors, etc.			
1970	65,400	58,700	8,700
	100.00%	89.76%	10.24%
1980	84,200	72,000	12,200
	100.00%	85.51%	14.49%
1990	93,240	74,720	18,520
	100.00%	80.10%	19.90%
FEMALE			
Total ECLF Age 16+			
1970	30,574,658	23,986,682	6,547,976
	100.00%	78.56%	21.44%
1980	44,304,473	34,387,627	9,916,846
	100.00%	77.62%	22.38%
Professional Specialty Occp.			
1970	4,674,716	3,801,651	873,065
	100.00%	81.32%	18.68%
1980	6,027,432	4,827,763	1,199,669
	100.00%	80.10%	19.90%
All Artists			
1970	206,787	178,869	27,918
	100.00%	86.50%	13.50%
1980	415,700	354,400	61,300
	100.00%	85.25%	14.75%
1990	534,500	384,060	150,440
	100.00%	71.90%	28.20%
Painters, Sculptors, etc.			
1970	40,050	34,600	5,450
	100.00%	86.39%	13.61%
1980	70,500	60,000	10,500
	100.00%	85.11%	14.89%
1990	107,380	82,020	25,900
	100.00%	76.00%	24.00%

Sources: Numbers for 1970 and 1980 are from Gauquin and Citro. All Artists and Painters, Sculptors etc. for 1990 are from Greenblatt. Unfortunately, the statistics for urban/rural for 1990 are too unreliable to include here due to a change in urban/rural distinctions by the census. We cite the figures on artists and painter/craft artists with caution.

Table II.7 Percent Distribution and Percent Growth of ECLF by Region of Residence, 1970-1990

Population (ECLF) by Region			
	1970	**1980**	**1990**
Northeast	19,993,615	22,822,108	23,138,000
Midwest	22,535,875	27,451,994	38,008,000
South	23,646,862	33,451,838	27,906,000
West	13,625,253	20,332,045	23,020,000
Total	**79,801,605**	**104,057,985**	**112,072,000**
Distribution by Region			
Northeast	25.05%	21.93%	20.65%
Midwest	28.24%	26.38%	33.91%
South	29.63%	32.15%	24.90%
West	17.07%	19.54%	20.54%
Total	**100.00%**	**100.00%**	**100.00%**
Percent Change By Previous Decade by Region			
Northeast		14.15%	1.38%
Midwest		21.81%	38.45%
South		41.46%	-16.58%
West		49.22%	13.22%
		30.40%	7.70%

SOURCE: U.S. Census Bureau, *Statistical Abstract of the United States: 1993* (113th Edition) Washington, DC, 1993.

Table II.8: Region of the Experienced Civilian Labor Force, Professional Specialty Workers, and All Artists, by Detailed Artist Occupation and Gender

		Total	Northeast	South	Mid-West	West
MALE						
Total ECLF age 16+						
1970		49,454,750	12,297,777	14,496,048	14,164,371	8,496,554
		100.00%	24.87%	29.31%	28.64%	17.18%
1980		59,753,512	12,992,230	19,095,118	15,916,277	11,749,887
		100.00%	21.74%	31.96%	26.64%	19.66%
1989		56,030,000	11,569,000	13,953,000	19,004,000	11,510,000
		100.00%	20.65%	24.90%	33.92%	20.54%
1991		56,898,000	11,635,000	14,146,000	19,488,000	11,624,000
		100.00%	20.45%	24.86%	34.25%	20.43%
Professional Specialty Occup.						
1970		4,897,893	1,352,854	1,269,027	1,269,675	1,006,337
		100.00%	27.62%	25.91%	25.92%	20.55%
1980		6,247,708	1,549,503	1,787,714	1,510,601	1,399,890
		100.00%	24.80%	28.61%	24.18%	22.41%
1990		7,680,874	1,799,687	2,331,516	1,712,274	1,837,397
		100.00%	23.40%	30.40%	22.30%	23.90%
All Artists						
1970		439,025	132,075	100,750	105,325	100,875
		100.00%	30.08%	22.85%	23.99%	22.98%
1980		670,540	178,480	174,660	139,800	177,602
		100.00%	26.62%	26.05%	20.85%	26.49%
1990		733,100	177,540	201,900	137,240	216,420
		100.00%	24.20%	28.30%	18.70%	29.50%
Painters, Sculptors, etc.						
1970		65,225	23,200	12,050	16,725	13,250
		100.00%	35.57%	18.47%	25.64%	20.31%
1980		78,440	23,380	17,560	16,440	21,060
		100.00%	29.81%	22.39%	20.96%	26.85%
1990		93,240	24,320	24,000	18,800	26,000
		100.00%	26.10%	25.90%	20.20%	27.90%
FEMALE						
Total ECLF age 16+						
1970		30,346,855	7,695,838	9,150,814	8,371,504	5,128,699
		100.00%	25.36%	30.15%	27.59%	16.90%
1980		44,304,473	9,829,878	14,356,720	11,535,717	8,582,158
		100.00%	22.19%	32.40%	26.04%	19.37%
1989		56,030,000	11,569,000	13,953,000	19,004,000	11,510,000
		100.00%	20.65%	24.90%	33.92%	20.54%
1991		56,893,000	11,635,000	14,146,000	19,488,000	11,614,000
		100.00%	20.45%	24.86%	34.25%	20.41%
Professional Specialty Occup.						
1970		3,902,317	1,014,864	1,149,025	1,044,513	693,915
		100.00%	26.01%	29.44%	26.77%	17.78%
1980		6,027,432	1,461,084	1,913,123	1,517,197	1,136,028
		100.00%	24.24%	31.74%	25.17%	18.85%
1990		8,939,932	2,117,933	2,906,372	2,077,082	1838545
		100.00%	23.70%	32.50%	23.20%	20.60%
All Artists						
1970		158,575	49,425	37,400	36,700	35,050
		100.00%	31.17%	23.59%	23.14%	22.10%
1980		413,280	102,980	119,620	88,540	102,320
		100.00%	24.92%	28.94%	21.42%	24.76%
1990		691,880	105,000	202,680	133,940	190,260
		100.00%	23.80%	29.30%	19.30%	27.50%
Painters, Sculptors, etc.						
1970		37,375	12,025	8,650	9,175	7,525
		100.00%	32.17%	23.14%	24.55%	20.13%
1980		72,920	19,100	19,340	14,300	20,180
		100.00%	26.19%	26.52%	19.61%	27.67%
1990		107,920	26,140	30,760	21,180	29,840
		100.00%	24.20%	28.50%	19.60%	27.70%

Sources: All Artists and Painters, Sculptors Etc. for 1990 is Greenblatt. Data for 1970/1980 are Citro & Gaquin. 1990 Professional Specialty Workers is from Gaquin.All other data is from the U.S. Statistical Abstracts.

Table II.9: Years of School Completed for the Experienced Civilian Labor Force, Professional Specialty Workers and All Artists, by Detailed Artist Occupation and Gender**

			High School		College		
	Total	Elementary	1 to 3 yrs	4 yrs	1 to 3 yrs	4 yrs(4+ for 1980)	5+ yrs
MALE							
Total ECLF age 16+							
1970	49,536,472	10,015,889	10,631,063	15,631,490	6,418,736	3,539,792	3,299,502
	100.00%	20.22%	21.46%	31.56%	12.96%	7.15%	6.66%
1980	56,004,690	5,697,166	8,817,924	19,623,030	10,339,690	11,526,880	n/a
	100.00%	10.17%	15.74%	35.04%	18.46%	20.58%	
1989	56,246	3,772	5,175	20,638	10,905	8,673	7,083
	100.00%	6.71%	9.20%	36.69%	19.39%	15.42%	12.59%
1991	57,553	3,540	5,044	21,168	11,575	9,059	7,167
	100.00%	6.15%	8.76%	36.78%	20.11%	15.74%	12.45%
Professional Specialty Occupations							
1970	6,992,250	130,445	297,419	1,178,610	1,338,434	1,651,817	2,395,525
	100.00%	1.87%	4.25%	16.86%	19.14%	23.62%	34.26%
1980	6,133,501	58,279	111,853	543,065	902,601	4,517,703	n/a
	100.00%	0.95%	1.82%	8.85%	14.72%	73.66%	
1990	7,680,874	32,482	102,463	403,557	1,326,452	5,815,920	n/a
	100.00%	0.40%	1.30%	5.30%	17.30%	75.70%	
All Artists							
1970	469,742	17,777	46,353	129,854	124,040	68,989	82,729
	100.00%	3.78%	9.87%	27.64%	26.41%	14.69%	17.61%
1980	674,540	15,900	40,000	145,020	189,780	279,840	n/a
	100.00%	2.37%	5.97%	21.63%	28.30%	41.73%	
1990	733,100	12,200	26,340	122,760	278,360	213,400	80,040
	100.00%	1.70%	3.60%	16.70%	38.00%	29.10%	10.90%
Painters, Sculptors, etc.							
1970	65,225	1,800	4,900	22,275	19,725	11,300	5,225
	100.00%	2.76%	7.51%	34.15%	30.24%	17.32%	8.01%
1980	78,440	1,620	4,340	18,360	26,540	27,580	n/a
	100.00%	2.07%	5.53%	23.41%	33.83%	35.16%	
1990	93,240	1,340	3,120	16,560	38,200	25,440	8,520
	100.00%	1.40%	3.30%	17.80%	41.00%	27.30%	9.20%
FEMALE							
Total ECLF age 16+							
1970	30,534,658	4,359,536	6,381,722	12,449,111	4,114,831	2,088,367	1,141,091
	100.00%	14.28%	20.90%	40.77%	13.48%	6.84%	3.74%
1980	41,634,665	2,776,538	6,281,789	17,545,958	8,441,023	6,589,357	n/a
	100.00%	6.67%	15.09%	42.14%	20.27%	15.80%	
1989	45,490	1,934	3,674	19,295	9,707	6,476	4,354
	100.00%	4.25%	8.08%	42.42%	21.34%	14.24%	9.57%
1991	47,123	1,802	3,474	19,665	10,514	7,086	4,581
	100.00%	3.82%	7.37%	41.73%	22.31%	15.04%	9.72%
Professional Specialty Occupations							
1970	4,674,716	84,339	226,824	912,800	961,731	1,534,077	954,954
	100.00%	1.80%	4.85%	19.53%	20.57%	32.82%	20.43%
1980	5,884,596	61,014	143,990	646,618	1,295,451	3,737,523	n/a
	100.00%	1.04%	2.45%	10.99%	22.01%	63.51%	
1990	8,939,932	29,980	134,237	704,235	2,157,910	5,913,570	n/a
	100.00%	0.30%	1.50%	7.90%	24.10%	66.10%	
All Artists							
1970	201,862	9,621	24,191	63,664	50,235	32,788	21,363
	100.00%	4.77%	11.98%	31.54%	24.89%	16.24%	10.58%
1980	413,280	9,420	28,840	105,620	111,560	157,840	n/a
	100.00%	2.28%	6.98%	25.56%	26.99%	38.19%	
1990	691,880	9,080	28,220	143,820	231,740	216,940	62,080
	100.00%	1.30%	4.10%	20.80%	33.50%	31.40%	9.00%
Painters, Sculptors, etc.							
1970	37,375	1,100	3,000	11,600	11,925	7,100	2,650
	100.00%	2.94%	8.03%	31.04%	31.91%	19.00%	7.09%
1980	72,920	900	2,760	15,600	23,240	30,420	n/a
	100.00%	1.23%	3.78%	21.39%	31.87%	41.72%	
1990	107,920	940	2,500	18,100	41,680	35,580	9,120
	100.00%	0.90%	2.30%	16.80%	38.60%	33.00%	8.50%

**For 1989/1991 Education is calculated for 25+ age group. All Artists and Painters, Sculptors etc. for 1990 are from Greenblatt. ECLF data is from the U.S. Statistical Abstracts. Please note that for 1980, the college category 5+years did not exist. Please also note a change in the way education questions were asked from 1980 to 1990. "In 1980 people were asked how many years they completed. In 1990 they were asked the type of degree completed" (Beresford, 18).

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Table II.10: Age and Education of Painters/Craft-Artists, by Gender, 1970-1990.

	Percent Age			Percent with Education	
	16-34	55 & Older	Median Age (in Yrs)	Less than High School	4+ Years of College
Male Painters/Craft-Artists					
1970	40.40	15.20	39.00	10.30	25.30
1980	47.80	16.30	36.10	7.60	35.10
1990	38.30	16.80	39.72	1.40	27.10
Female Painters/Craft-Artists					
1970	49.50	12.10	35.20	10.90	26.10
1980	57.70	10.90	33.00	5.00	41.70
1990	39.50	12.30	38.57	0.90	33.00

SOURCES: Data from 1970/1980 are from Citro & Gaquin. 1990 data is from Greenblatt.

Table II.11: Class of Worker of Employed Persons, By Detailed Artist Occupation and Gender

		Class of Worker			
	Total	Private	Government	Self-Employed	Unpaid Family
MALE					
Total employed age 16+					
1970	47,730,661	35,004,990	6,711,592	5,889,183	124,896
	100.00%	73.34%	14.06%	12.34%	0.26%
1980	56,004,690	42,553,015	8,146,335	5,148,681	156,659
	100.00%	75.98%	14.55%	9.19%	0.28%
1990	62,704,579	48,848,391	8,283,164	5,358,775	214,249
	100.00%	77.90%	13.20%	8.60%	0.30%
Professional Specialty Occupation					
1970	6,875,878	3,981,210	2,058,777	832,916	2,975
	100.00%	57.90%	29.94%	12.11%	0.04%
1980	6,133,501	3,362,315	2,006,461	761,071	3,654
	100.00%	54.82%	32.71%	12.41%	0.06%
1990	7,518,644	4,278,972	2,050,963	1,183,308	5,401
	100.00%	56.90%	27.30%	15.70%	0.10%
Painter, Sculptors, etc.					
1970	63,275	39,075	4,125	19,950	125
	100.00%	61.75%	6.52%	31.53%	0.20%
1980	75,040	36,220	5,000	33,520	300
	100.00%	48.27%	6.66%	44.67%	0.40%
1990	96,300	44,840	4,240	43,540	3,680
	100.00%	48.10%	4.60%	46.70%	3.90%
FEMALE					
Total employed age 16+					
1970	29,074,510	21,849,789	5,676,267	1,256,987	291,467
	100.00%	75.15%	19.52%	4.73%	1.00%
1980	41,634,665	31,219,189	8,543,466	1,529,190	342,820
	100.00%	74.98%	20.52%	3.67%	0.82%
1990	52,976,623	40,893,002	9,283,936	2,708,708	290,977
	100.00%	76.80%	17.50%	5.10%	0.50%
Professional Specialty Occupation					
1970	4,575,990	2,022,126	2,346,960	194,903	12,001
	100.00%	44.19%	51.29%	4.26%	0.26%
1980	5,884,596	2,607,244	3,012,994	252,979	11,379
	100.00%	44.31%	51.20%	4.30%	0.19%
1990	8,760,243	4,671,253	3,538,735	536,443	13,812
	100.00%	53.30%	40.40%	6.10%	0.20%
Painter, Sculptors, etc.					
1970	35,775	20,675	2,750	12,000	350
	100.00%	57.79%	7.69%	33.54%	0.98%
1980	69,380	33,160	4,900	30,720	600
	100.00%	47.79%	7.06%	44.28%	0.86%
1990	110,400	48,920	4,560	53,280	3,640
	100.00%	45.30%	4.10%	49.40%	3.50%

Sources: 1970/1980 are from Citro & Gaquin. 1990 ECLF and Professional Specialty Workers are from Gaquin. 1990 Painters, Sculptors etc. are from Greenblatt.

Table II.12: Employment Sector and Experience by Gender of the Experienced Civilian Labor Force, Professional Workers, and All Artists, detailed by Artist Occuption,1970-1990

	Percent Working For			Percent
	Private Employer	Government	Self-Employed	Unemployed
Male Exp. Civ. Labor Force:				
1970	73.30%	14.10%	12.30%	3.70%
1980	76.00%	14.60%	9.20%	6.30%
1990	77.90%	13.20%	8.60%	5.20%
Male Professionals:				
1970	57.90%	29.90%	12.10%	1.70%
1980	54.80%	32.70%	12.40%	1.80%
1990	56.90%	27.30%	15.70%	1.40%
Male Artists				
1970	66.90%	10.00%	22.90%	4.00%
1980	60.40%	7.20%	32.10%	5.10%
1990	62.00%	4.90%	32.60%	2.30%
Male Painters				
1970	61.80%	6.50%	31.50%	3.00%
1980	48.30%	6.70%	44.70%	4.30%
1990	48.10%	4.60%	46.70%	3.95%
Female Exp. Civ. Labor Force:				
1970	75.20%	19.50%	4.30%	4.80%
1980	75.00%	20.50%	3.40%	6.00%
1990	76.80%	17.50%	5.10%	5.40%
Female Professionals:				
1970	44.20%	51.30%	4.30%	2.10%
1980	44.30%	51.20%	4.30%	2.40%
1990	53.30%	40.40%	6.10%	1.70%
Female Artists				
1970	69.00%	8.40%	21.40%	5.50%
1980	64.70%	6.50%	27.80%	6.10%
1990	63.50%	4.60%	31.00%	3.50%
Female Painters				
1970	57.80%	7.70%	33.50%	4.30%
1980	47.80%	7.10%	42.40%	4.90%
1990	45.30%	4.10%	49.40%	3.47%

SOURCES : Data from 1970/1980 are from Citro & Gaquin. Painters and All Artists data is from Greenblatt.

Table II.13: Percent Unemployed by Detailed Artist Occupation and Gender

	Total ECLF	Total Employed	Percent Unemployed
MALE			
Total			
1970	49,536,472	47,730,661	3.65%
1980	59,753,512	56,004,690	6.27%
1990	68,234,000	64,435,000	5.60%
Professional Specialty Occup.			
1970	6,992,250	6,875,878	1.66%
1980	6,247,708	6,133,501	1.83%
1990	7,680,874	7,434,524	1.90%
All Artists			
1970	469,742	450,902	4.01%
1980	670,540	636,500	5.08%
1990	931,000	733,100	5.10%
Painters, Sculptors, etc.			
1970	65,225	63,275	2.99%
1980	78,440	75,040	4.33%
1990	93,240	88,320	3.95%
FEMALE			
Total			
1970	30,534,658	29,074,510	4.78%
1980	44,304,473	41,634,665	6.03%
1990	56,554,000	53,479,000	5.40%
Professional Specialty Occup.			
1970	4,674,716	4,575,990	2.11%
1980	6,027,432	5,884,596	2.37%
1990	8,939,910	8,566,059	1.70%
All Artists			
1970	201,862	190,726	5.52%
1980	413,280	388,040	6.11%
1990	675,000	691,880	4.80%
Painters, Sculptors, etc.			
1970	37,375	35,775	4.28%
1980	72,920	69,380	4.85%
1990	107,920	101,800	3.47%

Sources: Data from 1970/1980 is from Citro & Gaquin. Data on Painters, Sculptors etc. for 1990 is from Greenblatt. 1990 Professional Specialty Workers is from Gaquin. All other 1990 data is from the U.S. Statistical Abstract.

Table II.14: Earnings of the Experienced Civilian Labor Force, by Detailed Artist Occupation and Gender

	Total ECLF (1)	Total with Earnings (2)	Percent with Earnings	Median Earnings
MALE				
Total ECLF age 16+				
Total				
1970	49,536,472	48,593,009	98.10%	$7,620
1980	59,753,512	57,971,180	97.02%	$14,422
1990	66,431,987	62,978,000	94.80%	$21,522
Professional Specialty Occup.				
1970	6,992,250	6,929,281	99.10%	$10,617
1980	6,247,708	6,153,681	98.50%	$19,918
1990	7,706,256	6,502,000	84.37%	$36,942
All Artists (3)				
1970	469,742	459,822	97.89%	$8,768
1980	749,200	703,840	93.90%	$14,219
1990	1,043,901	984,063	94.20%	$21,600
Painters, Sculptors, etc.				
1970	65,225	63,625	97.55%	$8,893
1980	78,440	74,680	95.21%	$12,684
1990	101,067	81,720	80.86%	$18,187
FEMALE				
*Total ECLF 14+				
Total				
1970	30,534,658	28,428,072	93.10%	$3,646
1980	44,304,473	41,602,227	93.90%	$7,237
1990	56,041,572	49,452,000	88.24%	$12,150
Professional Specialty Occup.				
1970	4,674,716	4,496,380	96.19%	$6,030
1980	6,027,432	5,841,389	96.91%	$11,172
1990	8,941,432	6,655,000	74.43%	$23,113
All Artists (3)				
1970	201,862	187,125	92.72%	$3,637
1980	533,260	464,480	87.10%	$6,712
1990	930,707	830,449	89.20%	$11,096
Painters, Sculptors, etc.				
1970	37,375	34,675	92.78%	$3,682
1980	72,920	66,540	91.25%	$6,612
1990	111,695	80,240	71.84%	$22,041

* Please note change in ECLF age for females. (1) From Beresford Table 1 (2) From Statistical Abstracts, 1992, Table 656, page 414. (3) Beresford Tables 5 & 6 and Citro & Gaquin.

Table II.15: Earnings of the E.C.L.F. who worked 50-52 weeks by detailed Artist Occupation and Gender

	Total ECLF	Total with full-year earnings	Percent with full-year earnings	Median full-year earnings
MALE				
Total ECLF 16+				
Total				
1970	49,536,472	35,321,088	71.30%	$8,529
1980	59,753,512	38,848,275	65.01%	$17,107
1990	66,431,987	49,171,000	74.02%	$27,678
Professional Specialty Occup.				
1970	6,992,250	5,232,038	74.83%	$11,456
1980	6,247,708	4,250,727	68.04%	$22,266
1990	7,706,256	6,192,000	80.35%	$41,000
All Artists (1)				
1970	468,742	323,236	68.81%	$9,550
1980	749,200	396,490	52.90%	$27,961
1990	1,043,901	581,811	55.70%	$31,124
Painters, Sculptors, etc.				
1970	65,225	46,775	71.71%	$9,672
1980	78,440	51,340	65.46%	$15,112
1990 (1)	101,067	60,433	59.79%	$24,320
FEMALE				
Total ECLF 14+*				
Total				
1970	30,534,658	14,908,157	48.82%	$4,719
1980	44,304,473	19,593,222	44.22%	$10,124
1990	56,041,512	31,682,000	56.53%	$19,822
Professional Specialty Occup.				
1970	4,674,716	1,886,987	40.37%	$6,881
1980	6,027,432	2,181,162	36.19%	$13,801
1990	8,941,432	4,982,000	55.72%	$29,181
All Artists (1)				
1970	210,862	86,926	43.06%	$4,152
1980	533,260	152,800	28.70%	$17,328
1990	930,707	325,962	35.00%	$20,825
Painters, Sculptors, etc.				
1970	37,375	17,250	46.15%	$5,347
1980	72,920	36,220	49.67%	$9,344
1990 (1)	111,695	49,595	44.40%	$18,762

*Please note change in female ECLF age. (1) From Beresford table 5 & 6 and Citro & Gaquin.

III.1: Information on Artists

Education

	High School 1-3	High School 4	Some College	College Degree	Graduate Degree	Total Responses	Missing Values
All Artists	0.70%	2.15%	16.25%	42.10%	38.65%		
Male	0.80%	2.30%	18.80%	39.30%	38.60%	1664	180
Female	0.60%	2.00%	13.70%	44.90%	38.70%	2166	
Painters, et. al	0.55%	2.65%	13.05%	40.60%	43.05%		
Male	0.50%	3.20%	15.90%	35.50%	44.80%	603	79
Female	0.60%	2.10%	10.20%	45.70%	41.30%	1003	
All Artists: Boston	0.60%	1.45%	17.50%	43.35%	42.40%		
Male	0.60%	1.30%	15.60%	42.20%	40.30%	154	20
Female	n/a	1.60%	19.40%	44.50%	44.50%	191	
Painters: Boston		2.70%	8.70%	44.80%	43.85%		
Male	n/a	2.60%	13.20%	36.80%	47.40%	38	8
Female	n/a	2.80%	4.20%	52.80%	40.30%	72	
All Artists: New York	0.60%	1.50%	12.60%	41.65%	43.65%		
Male	0.50%	1.90%	16.00%	39.30%	42.20%	206	19
Female	0.70%	1.10%	9.20%	44.00%	45.10%	284	
Painters: New York		2.50%	9.70%	38.40%	50.70%		
Male	n/a	2.50%	13.80%	30.00%	53.80%	80	7
Female	n/a	n/a	5.60%	46.80%	47.60%	126	

III.2: Income—IOA Total Income as an Artist

	$0-500	$501-3,000	$3,001-7,000	$7,001-12,000	$12,001-20,000	$20,001-40,000	$40,000+	Total Responses	Missing Values (both M/F)
All Artists	26.50%	26.55%	13.75%	10.30%	9.45%	9.35%	4.15%		
Male	25.20%	24.10%	13.20%	9.90%	10.40%	11.60%	5.60%	1660	185
Female	27.80%	29.00%	14.30%	10.70%	8.50%	7.10%	2.70%	2165	
Painters, et. al	26.15%	30.15%	15.05%	9.80%	7.40%	7.50%	3.95%		
Male	25.40%	26.60%	14.30%	9.90%	7.90%	9.70%	6.20%	595	88
Female	26.90%	33.70%	15.80%	9.70%	6.90%	5.30%	1.70%	1002	
All Artists: Boston	29.95%	28.95%	13.00%	8.60%	8.75%	8.55%	2.15%		
Male	29.50%	24.40%	14.70%	9.00%	7.70%	10.90%	3.80%	156	15
Female	30.40%	33.50%	11.30%	8.20%	9.80%	6.20%	0.50%	194	
Painters: Boston	27.10%	36.65%	15.80%	11.10%	4.70%	4.60%			
Male	28.20%	30.80%	17.90%	15.40%	2.60%	5.10%		39	6
Female	26.00%	42.50%	13.70%	6.80%	6.80%	4.10%		73	
All Artists: New York	20.95%	29.90%	11.15%	9.40%	12.00%	10.30%			
Male	18.10%	32.40%	8.80%	11.30%	13.70%	10.30%	5.40%	204	24
Female	23.80%	27.40%	13.50%	7.50%	10.30%	10.30%	7.10%	281	
Painters: New York	24.95%	33.10%	15.10%	8.20%	9.60%	7.60%	1.45%		
Male	25.30%	32.90%	12.70%	10.10%	8.90%	8.90%	1.30%	79	8
Female	24.60%	33.30%	17.50%	6.30%	10.30%	6.30%	1.60%	126	

Income: IOA Total Gross Income for 1988

	$0-5,000	$5,001-10,000	$10,001-20,000	$20,001-30,000	$30,001-40,000	$40,000+	Total Responses	Missing Values (both M/F)
All Artists	8.45%	15.15%	32.90%	21.85%	11.80%			
Male	5.70%	11.20%	31.60%	23.70%	14.40%	13.40%	1,653	217
Female	11.20%	19.10%	34.20%	20.00%	9.20%	6.40%	2,140	
Painters, et. al	10.45%	16.75%	32.75%	18.80%	11.90%			
Male	7.10%	12.30%	32.00%	20.60%	15.00%	13.00%	593	97
Female	13.80%	21.20%	33.50%	17.00%	8.80%	6.40%	995	
All Artists: Boston	7.30%	13.10%	31.95%	22.05%	14.80%			
Male	7.20%	6.50%	34.60%	19.60%	16.30%	15.70%	156	24
Female	7.40%	19.70%	29.30%	24.50%	13.30%	5.90%	194	
Painters: Boston	6.85%	15.85%	39.60%	19.15%	10.25%			
Male	5.40%	8.10%	45.90%	21.60%	10.80%	8.10%	37	9
Female	8.30%	23.60%	33.30%	16.70%	9.70%	8.30%	72	
All Artists: New York	5.20%	11.75%	29.00%	26.45%	16.20%			
Male	5.40%	7.80%	28.80%	28.30%	17.10%	12.70%	205	23
Female	5.00%	15.70%	29.20%	24.60%	15.30%	10.30%	281	
Painters: New York	8.50%	15.15%	33.25%	20.80%	15.95%			
Male	7.60%	11.40%	34.20%	20.30%	17.70%	8.90%	79	7
Female	9.40%	18.90%	32.30%	21.30%	14.20%	3.90%	127	

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III.3 :Total Income as Artist--Painters, Sculptors and Craftspeople							
	$0-500	$501-3,000	$3,001-7,000	$7,001-12,000	$12,001-20,000	$20,000-40,000	Over $40,000
Artists Q: 1986	*25.00%*	*26.00%*	*20.00%*	*7.00%*	*10.00%*	*12.00%*	
male artists	28.60%	26.80%	18.80%	3.60%	9.00%	12.50%	
female artists	21.40%	24.90%	21.50%	10.70%	11.60%	9.80%	
IOA: 1988	*27.00%*	*27.00%*	*14.00%*	*10.00%*	*9.00%*	*12.00%*	*4.15%*
male artists	25.20%	24.10%	13.20%	9.90%	10.40%	11.60%	5.60%
female artists	27.80%	29.00%	14.30%	10.70%	8.50%	7.10%	2.70%
IOA: Boston (1988)	*30.00%*	*30.00%*	*13.00%*	*9.00%*	*9.00%*	*10.00%*	*2.15%*
male artists	29.50%	24.40%	14.70%	9.00%	7.70%	10.90%	3.80%
female artists	30.40%	33.50%	11.30%	8.20%	9.80%	6.20%	0.50%
IOA: New York (1988)	*21.00%*	*30.00%*	*12.00%*	*9.00%*	*12.00%*	*16.00%*	*6.40%*
male artists	18.10%	32.40%	8.80%	11.30%	13.70%	10.30%	5.40%
female artists	23.80%	27.40%	13.50%	7.50%	10.30%	10.30%	7.40%
ATC: Craftspeople (1989)	*19.60%*	*17.80%*	*12.45%*	*8.10%*	*11.70%*	*13.90%*	*16.35%*
male	21.00%	14.40%	11.10%	6.40%	10.30%	15.00%	21.70%
female	18.20%	21.20%	13.80%	9.80%	13.10%	12.80%	11.00%
ATC: Painters (1990)	*27.20%*	*28.70%*	*15.65%*	*9.70%*	*8.05%*	*6.70%*	*4.05%*
male	22.80%	27.10%	15.10%	8.50%	9.70%	9.70%	7.10%
female	31.60%	30.30%	16.20%	10.90%	6.40%	3.70%	1.00%

III.4 Information on Artists: Painters, Sculptors and Craftspeople

Costs: Monthly Costs of Workspace

		$0-99	$100-199	$200-299	$300-399	$400-499	$500-599	$600-699	$700+
All Artists		12.60	22.60	19.60	12.05	10.35	6.10	5.00	10.60
	Male	11.30	19.90	17.60	13.30	11.80	5.70	5.90	14.50
	Female	0.14	25.40	21.60	12.80	8.90	6.50	4.10	6.70
Painters, et al		18.60	22.60	17.40	11.80	8.70	6.10	4.70	10.05
	Male	18.00	20.90	17.00	11.90	9.30	6.00	5.20	11.60
	Female	19.20	24.30	17.80	11.70	8.10	6.20	4.20	8.50
Boston									
All Artists		18.35	21.70	22.45	12.20	6.60	4.00	6.55	8.15
	Male	14.90	22.70	24.80	12.10	7.10	3.50	6.40	8.50
	Female	21.80	20.70	20.10	12.30	6.10	4.50	6.70	7.80
Painters et al		11.00	20.50	22.65	18.50	6.80	5.50	6.85	8.20
	Male	8.10	21.60	18.90	16.20	10.80	5.40	8.10	10.80
	Female	13.90	19.40	26.40	20.80	2.80	5.60	5.60	5.60
New York									
All Artists		8.25	16.65	16.90	15.15	12.65	9.55	6.85	14.15
	Male	8.70	15.80	14.70	16.30	13.60	8.20	7.10	15.80
	Female	7.80	17.50	19.10	14.00	11.70	10.90	6.60	12.50
Painters et al		2.15	14.75	17.95	15.90	17.55	9.60	8.80	13.35
	Male	2.60	11.70	13.00	18.20	18.20	6.50	11.70	18.20
	Female	1.70	17.80	22.90	13.60	16.90	12.70	5.90	8.50

Cos Costs: Annual Cost of Training and Maintaining Artwork

		$0-500	$501-2,500	$2,501-5,000	$5,000+
All Artists		69.00	25.40	3.80	1.80
	Male	72.90	20.90	4.10	2.10
	Female	65.10	29.90	3.50	1.50
Painters et al		82.40	14.90	1.35	1.35
	Male	86.20	10.30	1.60	1.90
	Female	78.50	19.50	1.10	0.80
Boston					
All Artists		68.50	25.85	4.55	1.10
	Male	74.70	18.70	4.40	2.20
	Female	62.30	33.00	4.70	0.00
Painters et al		84.25	12.15	1.20	2.40
	Male	90.50	4.80	0.00	4.80
	Female	78.00	19.50	2.40	0.00
New York					
All Artists		64.40	25.20	7.30	3.15
	Male	65.60	24.00	7.20	3.20
	Female	63.20	26.40	7.40	3.10
Painters et al		79.05	19.25	1.70	0.00
	Male	81.80	18.20	0.00	0.00
	Female	76.30	20.30	3.40	0.00

III.5 :Artists Training and Career Project: Painters and Crafts Artists

Education

	High School 1-3	High School 4	Some College	College Degree	Graduate Degree
Painters (total)	0.60	3.20	13.00	40.60	42.50
male	1.40	3.80	15.30	33.40	45.60
female	0.00	2.80	11.40	45.70	40.20
Craft Artists (total)	0.60	7.10	19.60	38.35	33.60
male	0.80	9.30	23.70	31.50	34.20
female	0.40	5.30	10.00	45.20	33.00

Income: Total Income as an Artist

	$0-500	$501-3,000	$3,001-7,000	$7,001-12,000	$12,001-20,000	$20,001-40,000	$40,000+
Painters (1990)	27.90	29.00	15.70	9.90	7.70	6.20	3.60
male	22.80	27.10	15.10	8.50	9.70	9.70	7.10
female	31.60	30.30	16.20	10.90	6.10	3.70	1.00
Craft Artists (1989)	20.50	18.10	12.60	8.30	11.80	13.80	15.90
male	21.80	14.40	11.10	6.40	10.30	15.00	21.70
female	18.20	21.20	13.80	9.80	13.10	12.80	11.00

Income: Total Gross Income for 1988

	$0-5,000	$5,001-10,000	$10,001-20,000	$20,001-30,000	$30,001-40,000	$40,000+
Painters (total)	14.00	14.90	26.00	20.00	12.30	12.90
male	8.60	13.30	25.10	20.20	14.40	18.40
female	17.90	16.00	26.70	19.80	10.80	8.80
Craft Artists (total)	15.90	10.50	18.30	17.50	14.80	22.80
male	11.50	6.10	14.30	17.00	19.10	32.00
female	19.80	14.30	21.80	18.00	11.10	15.00

Income: Gross Household for 1988

	$0-5,000	$5,001-10,000	$10,001-20,000	$20,001-30,000	$30,001-40,000	$40,000+
Painters (total)	4.30	8.10	15.20	19.30	16.30	36.70
male	4.10	8.60	18.00	20.10	16.60	32.50
female	4.40	7.80	13.20	18.70	16.20	39.70
Craft Artists (total)	12.35	3.35	9.70	15.00	15.65	44.00
male	11.50	2.80	9.70	15.10	15.00	45.90
female	13.20	3.90	9.70	14.90	16.30	42.10

III.6: Artists and Jobs Questionnaire (1980)

Income as Artists								
	$0-500	$501-3,000	$3,001-7,000	$7,001-12,000	$12,001-20,000	$20,001-40,000	$40,000+	Total Responses
All Artists	43.00%	24.50%	13.15%	9.60%	3.10%	5.15%	1.50%	255
Male	37.00%	20.00%	14.00%	14.00%	3.00%	9.00%	3.00%	100
Female	49.00%	29.00%	12.30%	5.20%	3.20%	1.30%	0.00%	155
Total Gross Income	$0-5,000	$5,001-10,000	$10,001-20,000	$20,001-30,000	$30,001-40,000	$40,000+	Total Responses	
All Artists	17.75%	31.85%	60.50%	9.80%	7.00%	6.05%	243	
Male	12.10%	27.30%	29.30%	13.10%	12.10%	6.10%	96	
Female	23.40%	36.40%	31.20%	6.50%	1.90%	6.00%	147	
Total Gross Household Income	$0-5,000	$5,001-10,000	$10,001-20,000	$20,001-30,000	$30,001-40,000	$40,000+	Total Responses	
All Artists	5.45%	20.40%	24.90%	17.15%	17.00%	15.15%	241	
Male	5.10%	22.20%	22.20%	20.20%	14.10%	16.20%	96	
Feamle	5.80%	18.60%	27.60%	14.10%	19.90%	14.10%	145	

Table IV.1: IOA/Census/ATC Table: Education

Education							
IOA (1988)							
	High School 1-3	High School 4	Some College	College Degree	Graduate Degree	Total Responses	Missing Values
All Artists	0.70%	2.15%	16.25%	42.10%	38.65%		
Male	0.80%	2.30%	18.80%	39.30%	38.60%	1664	180
Female	0.60%	2.00%	13.70%	44.90%	38.70%	2166	
Painters, et. al	0.55%	2.65%	13.05%	40.60%	43.05%		
Male	0.50%	3.20%	15.90%	35.50%	44.80%	603	79
Female	0.60%	2.10%	10.20%	45.70%	41.30%	1003	
Census (1990)							
	High School 1-3	High School 4	Some College	College Degree	Graduate Degree	Total Responses	Missing Values
All Artists (1)	5.00%	15.00%	33.90%	32.50%	12.30%		
Painters, et. al	2.80%	17.30%	39.80%	30.15%	8.85%		
Male	3.30%	17.80%	41.00%	27.30%	9.20%	4,662	0
Female	2.30%	16.80%	38.60%	33.00%	8.50%	5,396	
(1) Source: Beresford--not broken down by gender.							
ATC (1989)							
	High School 1-3	High School 4	Some College	College Degree	Graduate Degree	Total Responses	Missing Values
Painters	0.60%	3.20%	13.00%	40.60%	42.50%		
Male	1.40%	3.80%	15.30%	33.40%	45.60%	287	206
Female	0.00%	2.80%	11.40%	45.70%	40.20%	396	
Craft Artists	0.60%	0.71%	19.60%	38.35%	33.60%		
Male	0.80%	0.93%	23.70%	31.50%	34.20%		
Female	0.40%	0.53%	10.00%	45.20%	33.00%		

IV.2: Artists and Jobs/IOA/Census Table: Education			
		College Degree	Graduate Degree
Artists and Jobs: Boston, 1980			
Painters, et. al.		46.20%	60.80%
Census: 1980			
Painters, et. al.		35.16%	n/a
IOA: Boston, 1988			
Painters, et. al.		45.00%	50.00%
Census, 1990			
Painters, et. al.		30.15%	8.85%

APPENDIX A: CENSUS QUESTIONNAIRE: OCCUPATION

The wording for both the 1980 and the 1990 census questionnaire when asking people to supply information about their occupation is as follows:

> Describe clearly this person's chief job activity or business last week. If this person had more than one job, describe the one at which this person worked the most hours. If this person had no job or business last week, give infomation for last job or business since 1975/1985.

29. Occupation

a. What kind of work was this person doing? (For example: Registered nurse, personnel manager, supervisor or order department, gasoline engineer assembler, grinder operator).

b. What were this person's most important activites or duties? (For example: Patient care, directing hiring policies, supervising order clerks, assembling engines, operating grinding mill.)[1]

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[1] U.S. Bureau of the Census, *1990 Census of Population and Housing*, Public Use Microdata Samples, U.S. (Washington, DC: The Bureau of the Census, 1992), Appendix E., and U.S. Bureau of the Census, *1980 Census of the Population*, Vol. 1, *Charactersitics of the Population*, PC80-1-D!-A (Washington, DC: US Government Printing Office, 1984).

APPENDIX B

The data for Experienced Civilian Labor Force and Professional Specialty Occupations was taken, in large part, from the NEA report "Artists in the Workforce, 1950-1985" by Constance R. Citro and Deirdre A. Gaquin. Included here is Appendix C of that document which delineates their methodology. Additional information for 1990 was provided by Deirdre Gaquin.

Appendix C: The Impact of Sampling Error on Reliability of the Data

Because most of the data used in this report are based on a sample of the population, conducted as part of each decennial census or current survey, the estimates may differ somewhat from figures that would have been obtained if all persons had been surveyed using the same procedures. [1] In addition, if one were able to survey all possible samples, the estimates from each sample would differ, but the average of the estimates would approximate the complete-count figure. The difference between a particular sample estimate and the average value obtainable from all possible samples is called the sampling error or standard error, which is a measure of the reliability of the particular sample estimate. With the estimated standard error, one can construct an interval around the sample estimate that, with a prescribed degree of confidence, contains the average result of all possible samples. Most commonly used is the 95 percent confidence interval, which is that interval around the sample estimate that 95 times out of a 100 can be assumed to contain the average result of all possible samples.

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[1] The material in this section is drawn from US. Bureau of the Census, *Census of Population and Housing 1980: Public-Use Microdata Samples—Technical Documentation* (Washington, DC : US. Department of Commerce, 1983), Chapter 3.

In addition to the variability which arises from the sampling procedures, both sample data and complete-count data are subject to nonsampling error. The data in this report on occupational groups and their characteristics over time are importantly affected by nonsampling error due to changes in concepts and definitions as described in the chapter notes and Appendices B and D and due to other problems such as errors in assigning occupation codes in the census. Nonsampling errors undoubtedly dwarf sampling errors in their impact on data reliability. Nonetheless, sampling error needs to be considered, and this appendix provides guidelines for the reader to use in assessing the impact of sampling variability on the estimates.

Standard Errors for Estimates of Growth in Occupations Over Time

Standard errors (se) were calculated for the estimates of persons in each occupation that are provided in Chapter II and Appendix B. The basic formula used was as follows:

$\mathrm{Se}(Y) = \sqrt{(1/f - 1)\ Y\,(1 - Y/N)}$ where:

Y = Weighted number of persons in specific occupation
N = Weighted number in the experienced civilian labor forces
f = Sampling rate
(.033 for 1950, .05 for 1960, .05 for 1970, .19 for 1980, .0076 for 1985).

Because every census after 1950, as well as the 1985 Current Population Survey, selected clustered samples of households rather than simple random or systematic samples of persons, it was necessary to include an additional factor to adjust for the bias introduced by the clustered sample design (persons selected from the sample household are more likely to share some characteristics in common than are persons selected at random). The standard errors calculated from the above formula for 1960, 1970, 1980 and 1985 were accordingly multiplied by a factor of 1.2.

Then, calculations were made of the statistical significance or reliability of the estimated growth for each occupation from one time period to the next. The procedure is to calculate the standard error of each difference (i.e. the estimated number of persons in an occupation in time period t + 1 minus the estimated number in time period t) and to determine whether the difference exceeds the estimated error of the difference by a factor of at least 2. If the answer is yes, then one can have 95 percent confidence that the observed difference is not the result of sampling variability but is reliably measured.

The formula for the standard error of a difference between two estimates, x and y, is:

$$Se\,(x\text{-}y) - \sqrt{S^2x + S\ y - 2cSxSy} \quad \text{where}$$

Sx = The standard error of the estimate for t + 1
Sy = The standard error of the estimate for t
c = The correlation between the two estimates/

If the two estimates being compared are highly correlated, this will reduce the standard error of the difference and increase the likelihood that the difference is statistically significant. Determination of the statistical significance of the observed change for each occupation over each time period (e.g., the estimate of actors in 1970 compared with the estimate of actors for 1960) was first made assuming zero correlation between the two estimates. Then, if the difference appeared insignificant, another determination was made assuming a fairly high correlation. This is not unreasonable, given that many of the people in an occupation at one time period are still in that occupation at the next time period. Table II.5 indicates those differences in the growth of occupations that are not significant at the 95 percent confidence level, even after assuming that the estimates are fairly highly correlated.

It should be noted that the standard error calculations just described did not include the effect of sampling error in the occupational crosswalks that provided the factors to apply to the census estimates for 1950 through 1970 to achieve comparability with 1980 census definitions (see Appendix B). The sampling rates for the crosswalks were approximately .001.

Standard Errors for Comparisons of Occupational Characteristics

Chapters III, IV, and V compare percentages of workers, professionals, and artists on a number of characteristics. Census Bureau documentation provides formulas for calculating standard errors of percentages and includes tables showing the estimated standard errors of certain size percentages based on certain size populations and certain size samples. [2] As a general guide, this section discusses the standard errors of percentages and differences between percentages based on a 5 percent sample which is the sampling rate of most of the 1960, 1970 and 1980 census data used in the report. The standard errors are similar for the 1950 census 3.3 percent sample data, because the smaller sample size is offset by the fact that no adjustment is necessary for the sample design which, in 1950, represented a simple systematic sample of persons.

The standard error of estimated percentages for the male and female experienced civilian labor force are very small, less than 0.1 percentage point in each case. Hence, very small differences, such as the 0.3 percentage point increase in the proportion of men working for private employers between 1960 and 1970 (see V.1), are statistically significant, that is, reliably measured, although they are not particularly significant from the perspective of the society and economy as a whole.

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[2] Ibid.

The standard errors of estimated percentages for male and female professional workers are also very small, no more than .2 percentage points in any case. Hence, even very small differences of as little as .5 percentage points are reliably measured.

The standard error of estimated percentages of all artists are somewhat larger. For example, the standard errors for estimated percentages of male and female artists in 1960, expressed in the percentage points, are approximately:

Estimated Percent	Men Artists	Women Artists
2 or 98	0.1	0.2
5 or 95	0.2	0.3
10 or 90	0.3	0.4
15 or 85	0.3	0.5
20 or 80	0.3	0.6
25 or 75	0.4	0.6
30 or 70	0.4	0.6
35 or 65	0.4	0.7
50	0.4	0.7

Even so, in the work case, differences of as little as 1 percentage point in characteristics of male or female artists across time are generally statistically significant. Differences of as little as .5 percentage points between the characteristics of artists and those of professionals and of the total labor force at any point in time are also generally significant.

The standard errors of estimated percentages for specific artist occupations are much larger. Table C.1 shows approximate standard errors based on a 5 percent sample for various size percentages for populations representing the range of artist occupations. Standard errors of percentages for the larger artist occupations—50,000 persons or more—do not exceed about 1 percentage point. Hence, differences of about 1.5 or more percentage points are statistically significant as are differences of about 1 percentage point or more between characteristics of the specific category of artists and those of all artists. Standard errors of percentages for artist occupations with 7,500 up to 50,000 persons can approach 3 percentage points. In the worst case, a difference of 4 percentage points over time is required for statistical significance, as is a difference of 3 percentage points between the specific category and all artists. Standard errors of percentages for the smallest artist occupations of 2,500 or less can be as high as 8 percentage points. In the worst case, a difference of 10 percentage points over time is required for statistical significance, as is a difference of 8 percentage points between the specific category and all artists. The worst case estimates apply to the smallest groups and the percentages with the largest standard errors. They also may not make sufficient allowance for the correlation between estimates for the same artist occupation at two points in time. Nonetheless, it is clear that data for the very small artist occupations, such as women announcers and architects and men dancers in 1950, 1960 and 1970, are importantly affected by sampling error.

Of the characteristics included in this report, the data on region of residence are the most reliable, as they are based on the complete census count in 1950, the 25 percent sample in 1960, 20 percent sample in 1970, and 19 percent sample in 1980, with sampling errors for 1960 through 1980 of less than half those of a 5 percent sample. Data from March 1985 Current Population Survey have very large standard errors, even allowing for the increased size of most occupational categories. The standard errors of percentages for all men and women artists from the March 1985 CPS are about 3 percentage points, and, for particular artist occupations, they are 7 times as great as those from a 5 percent sample for the same percentage and population base.

APPENDIX C: IMPORTANT QUALIFIERS WHEN USING THESE DATA

One difficulty in preparing this research monograph is the lack of agreement of data sets based on the census, as well as the size of the samples used for analysis. The figures in this report on artists in the census are taken from two sources—a January 28, 1993 document prepared by Jack Beresford of Right Data Company in preparation for the National Endowment for the Arts report "Using the 1990 Census Artist Extract Files of the National Endowment for the Arts," and analysis by Robert Greenblatt for this report. Beresford's analysis is from a 16.7% sample: Greenblatt's is from a 5% sample and is explained below.

Census Tabulations

All census tabulations were based on the National Endowment for the Arts Extract tapes based on the 5% Microdata Sample of the 1990 Census of Population and Housing. As our tabulations were primarily 'person' oriented, limited use was made of the 'housing' portion of the records for geographical information. In particular, sample tallies were used without 'Housing Weight' factors in estimation of percentages as they normally yield the same results for percentage estimates.[1]

The occupational categories of Athletes, Editors and Reporters, and Public Relations Specialists while grouped by the census along with Writers, Artists, and Entertainers, was omitted from all our tabulations:

Some recoding had to be done for comparability with other data including previous census tabulations.

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[1] United States Census Bureau, Technical Documentation, Chapter 2, page 3.

Regions of Residence (Division): The nine categories of the country (in the 5% sample) in the census were collapsed to Northeast (1,2), Midwest (3,4), South (5,6,7), and West (8,9).

Education: 'Years in School' codes were changed in the 1990 census and are "Now combined and grouped to show highest level completed" (USCB Tech Doc—Chapter 2, page 5). To enable comparability, we recoded:

- "12th grade, no diploma" and "High school graduate, diploma or GED" to "4 years high school";
- "Some college, but no degree", "Associate degree in college, occupational program", "Associate degree in college, academic program", to "Some college";
- "Masters degree", "Professional degree", and "Doctorate degree" to "Some graduate".

This leaves some ambiguities, such as persons with 4 or more years of college but no Bachelor's degree or persons with graduate courses but no graduate degree. Nevertheless, this recoding seemed most consistent with the need for comparability.

In Beresford's document he also refers to the Census Bureau's definitional changes in the area of education. These changes have caused significant confusion and, while we report our findings in the text, we are extremely suspicious of the accuracy of the census to reflect accurately categories that portray identical time frames from one decennial census to the next. Information gathered from all the independent US. studies we have reviewed here indicates a huge discrepancy between what researchers have identified directly from artists, and results from the 1990 census.

These studies share some fundamental problems of methodology that limit their utility but are unavoidable at the current state of our quantitative understanding of the artist universe.

The most obvious problem is that the sampling technique usually does not begin with an unambiguous definition of the artist universe to be studied (*1988 Information on Artists* study) or else the universe itself is perhaps too narrow and particular (*1986 NYFA* study).

There are two main sources for these problems from a statistical point of view: absence of a common definition of categories, such as 'artist', and difficulty in physically identifying the members of the universe when definitions are precisely drawn. These problems are not easily overcome without much greater resources and experience in the field. (Even the basic census population estimates themselves have recently been successfully challenged in the federal court system.) Similar difficulties appear in the studies from New England and Australia referred to in this report.

Despite these methodological problems, we are encouraged by the broad consistency of data from a variety of these studies despite the diversity of sources. And even with their sampling limitations, much could be gained if the more comprehensive of these studies could be repeated periodically (e.g. at 5 year intervals) for longitudinal trends.

There are many possible reasons for the discrepancy between the 1990 census figures and all other U.S. surveys reviewed in this report, aside from the definitional changes in the census categories in the area of education. One explanation might be that the other U.S. surveys all concentrate on urban areas and that more highly educated artists reside in these areas. Another explanation might be the age of the people sampled. If the U.S. surveys have a sample which is older in age than the census sample, higher educational attainment percentages might result. On this speculation, we ran the mean and the median ages of all the painters et. al. in the census sample over 20 years of age. The mean was 39.7; the median, 38. This is further substantiated by Beresford, who also reports a median age of 38. This is not substantially different from the other surveys: *Information on Artists* mean for painters, et. al. is 38.6; the median 37. For the *Artists Training and Career Project* the mean for painters is 43.1, the median is 38; the mean for craftspeople is 43.4; the median for both is 41. The difference in mean and median age between the census and non-census data do not seem significant enough to us to use this explanation to justify the discrepancies in education.

Please see chapter I for a discussion of definitional changes for artist occupations.

There is also an additional age category and an expanded definition of the civilian labor force in the 1990 census.

There are some instances of differences among tabulations derived from the census data by different researchers. We believe these are due, in various degrees, to the above factors. (Any differences in estimation of totals still fall within the statistical margin of error at 95% confidence level).

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- Please note: The original version of this bibliography was gathered by Richard Swaim for a Roundtable on Artist Research at the National Endowment for the Arts in August of 1993. We would like to extend our thanks to him for sharing this information, to which we have added, to create a resource for those wishing to do further research.

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A, *Research Division Reports*

The following Research Division Reports are available from the Research Division, National Endowment for the Arts, 1100 Pennsylvania Avenue, NW., Washington, DC 20506. Single copies are available free while quantities last.

REPORT

#1 *Employment and Unemployment of Artists: 1970-1975.*

#2 *To Survey American Crafts: A Planning Study.*

#3 *Understanding the Employment of Actors.*

#5 *Where Artists Live: 1970.*

#7 *Minorities and Women in the Arts: 1970.*

#10 *Selected Characteristics of Artists 1970.*

#12 *Artists Compared by Age, Sex, and Earnings in 1970 and 1976.*

#13 *Craft Artist Membership Organizations 1978.*

#16 *Artist Employment and Unemployment: 1971-1980.*

# 18 *Visual Artists in Houston, Minneapolis, Washington, and San Francisco: Earnings and Exhibition Opportunities,*

#19 *Where Artists Live 1980.*

B. Research Division Notes

The following Research Division Notes are available from the Research Division, National Endowment for the Arts, 1100 Pennsylvania Avenue, NW., Washington DC 20506. Single copies are available free.

NOTE
#2 Artist Employment in 1982 (January 24,1983)

#3 Artists Increase 81% in the 1970s (April 27,1983)

#4 Women and Minorities in Artist Occupations (July 4,1983)

#5 Artists in the Large Metropolitan Areas (September 5,1983)

#7 Artist Employment in 1983 (March 15,1984)

#9 Changing Proportions of Men and Women in the Artist Occupations 1970-1980 (March 4,1985)

#10 Artists Real Earnings Decline 37 Percent in the 1970s March 5,1985)

#11 Artist Employment in 1984 (March 5,1985)

#15 Artist Employment in 1985 (March 10,1986)

#22 Artist Employment in 1986 (March 20,1987)

#29 Artist Employment in 1987 February 17, 1988)

#31 Artist Employment in 1988 (April 17, 1989)

#33 Artist Employment in 1989 (September 24, 1990)

#35 Artist Employment in 1990 (October 21, 1991)

#37 Artist Employment in 1991 (November 30, 1992)

C. Others not listed as Research Reports or Research Notes

Available through ERIC. Abstracts of these are appended to this bibliography.

"Craft Artists in the United States,"
C. Citro. ERIC # ED 287 765

"The Distribution of Artists Among Industrial Sectors,"
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"Earnings of Artists," Diane Ellis. ERIC # ED 289 761

"Labor Market Earnings of American Artists in 1980. A report to the National Endowment for the Arts," R. Filer.
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Public Use Microdata Samples: United States 1990 Census of Population and Housing, US. Dept. of Commerce, Economics and Statistics Administration, Bureau of Census.